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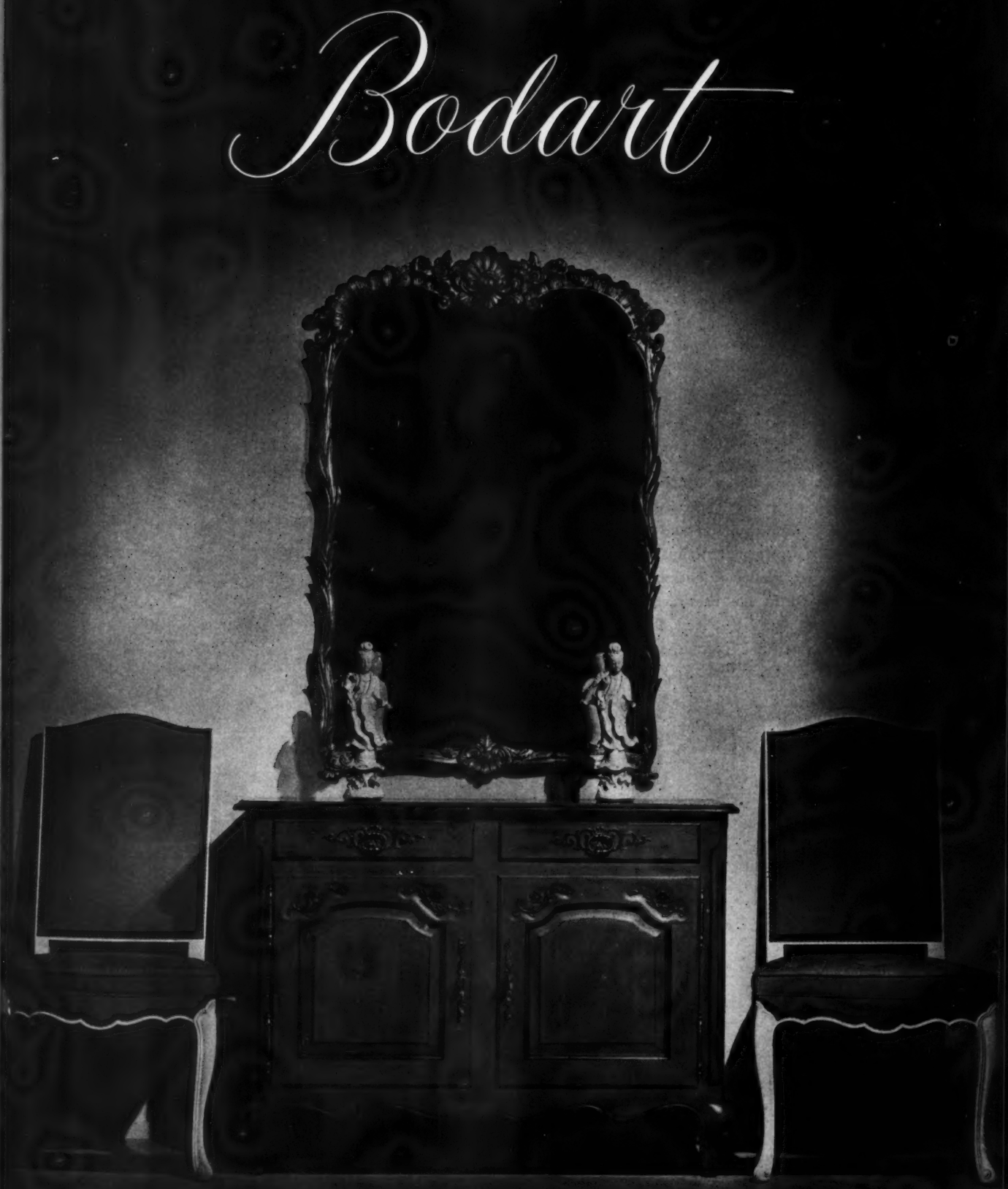

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OCTOBER 1961

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THE LUXURY SUITES OF THE NEW SHERATON - CHICAGO, DESIGNED BY MARY KENNEDY, AID

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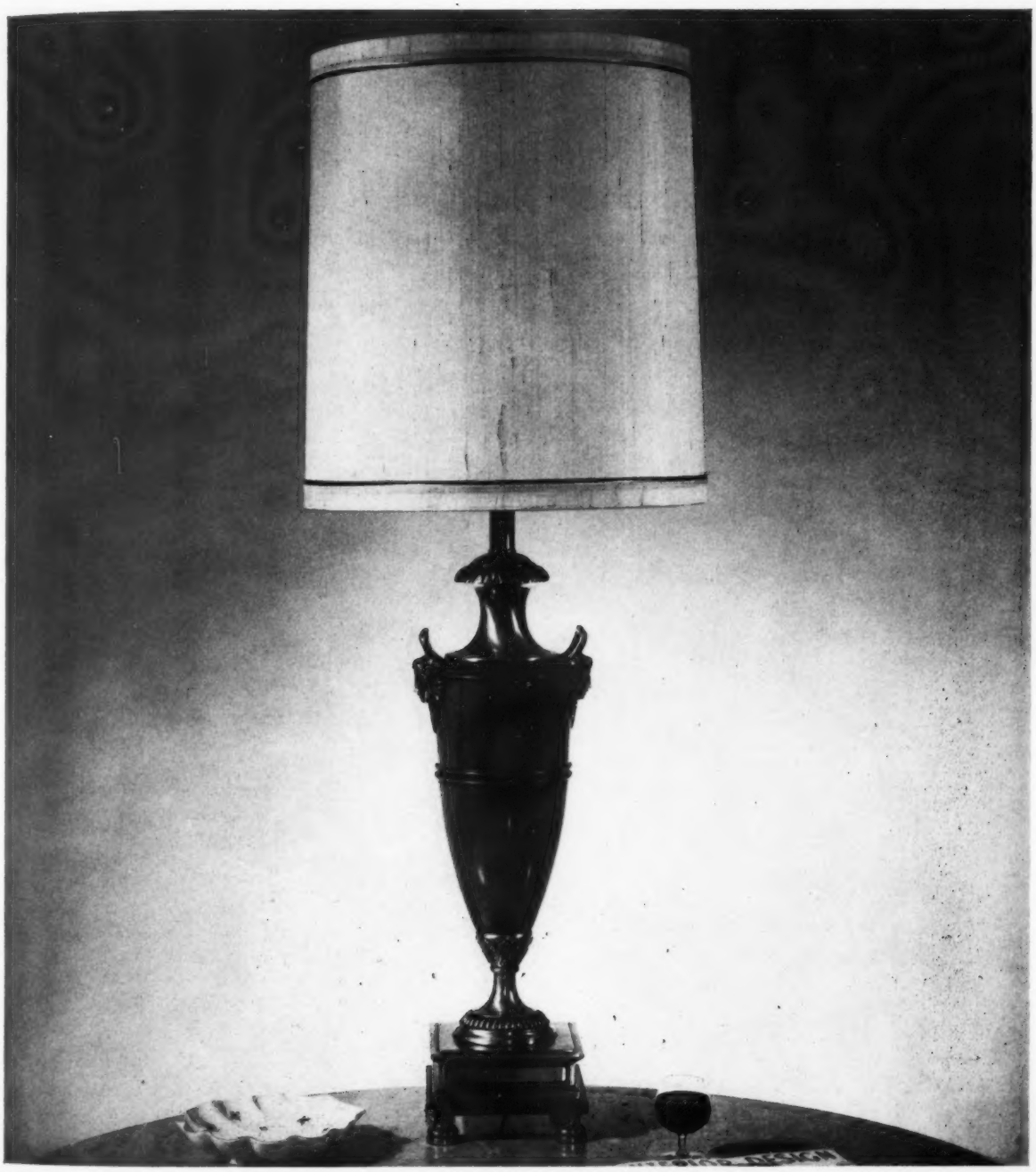
OCTOBER 1961

PURCHASING NOTES



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Fabric panel at left foreground and right background is "*Epergne*," one of eighteen handsome prints by Elbert Jackson. Note the lovely pattern changes brought about by differences in lighting. One of Dan Cooper's six bright, bold designs, "*Amazon*," is shown both in right foreground and left background.

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Fabrics shown are just two from an exciting new collection, featured in PPG's Masterpieces-in-Glass promotion. The fabrics illustrated, available only through decorators, will be seen by your clients in November *House Beautiful, House & Garden, Living,* and in *The New Yorker*, November 18th. *Pittsburgh Plate Glass Company, Fiber Glass Division, One Gateway Center, Pittsburgh 22, Pennsylvania.*

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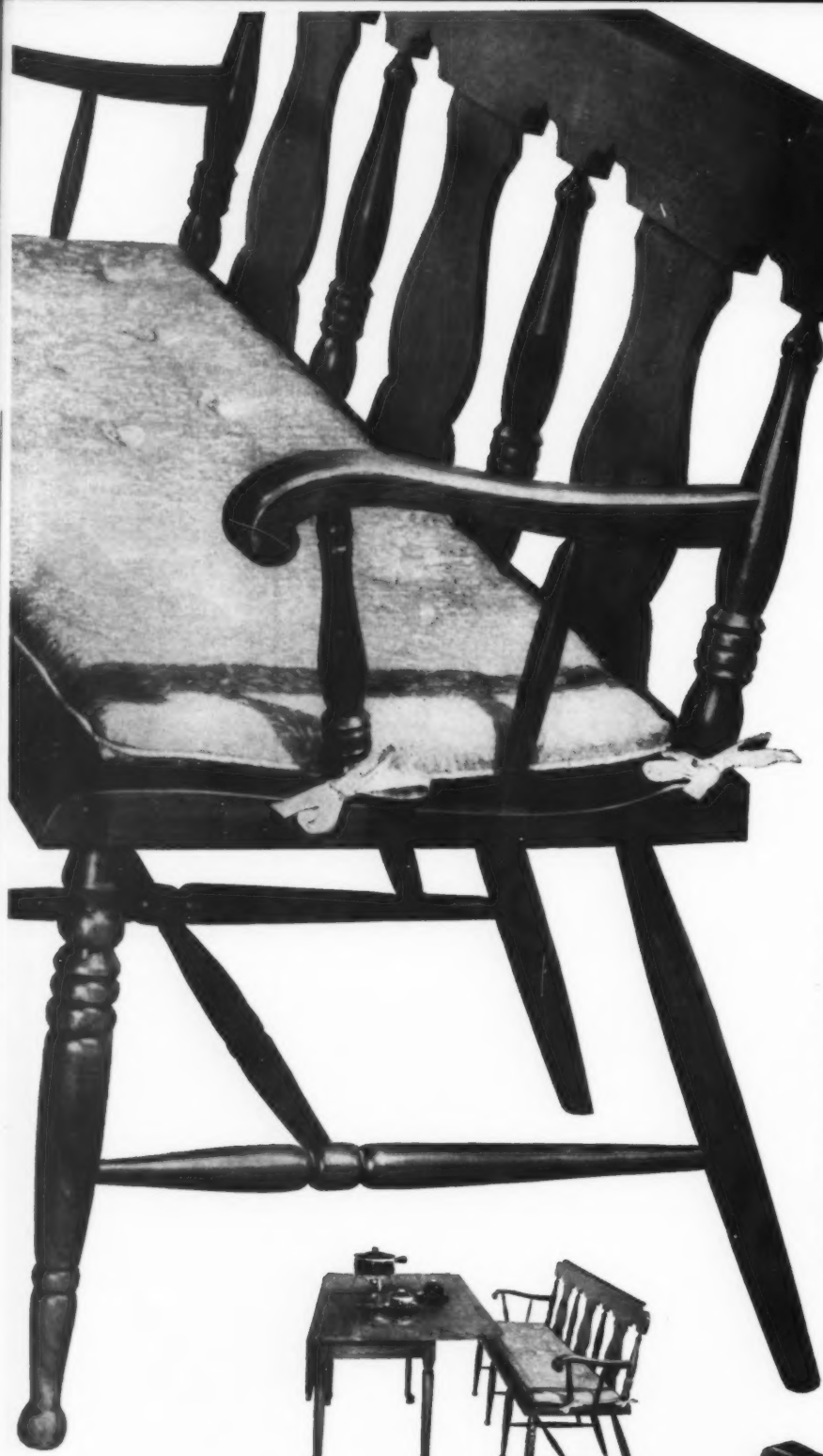

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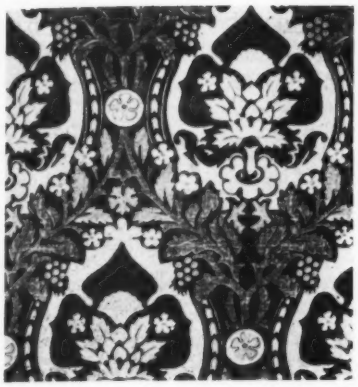
Market Spotlight

A BRIEF GUIDE TO NEW SOURCES AND PRODUCTS



Correlated Prints and Textures

An exciting and colorful fabric picture for fall unfolds at the Oken Fabrics Inc., showroom, 938 Third Avenue, New York. Starting with a striking series of imported prints derived from costumes and backgrounds in Old Masters' drawings (illustrated), the firm introduces an unusually comprehensive selection of upholstery, drapery and bedspread designs. The *Old Masters* group, on 50″ cotton, satin, and linen, comprises four different patterns, and illustrates dramatically the rich damask-type designs found in the Renaissance, with handsome large-scale scroll and floral motifs in brilliant tonal contrasts of heady wine and mustard, blue-green mixed with gold, and royal purple and yellow. Subdued subtle tones of soft grass-green and beige, purple-blue, black and rust are also shown. In addition to these, the firm also makes a feature of correlating prints with tweed and plain woven fabrics, so that the interior designer can assemble fabrics for every room of the house. For example, a striking Moorish-inspired print can be teamed with a solid and stripe coordinate, and so on. Other new items comprise a series of new matelassé textures, a group of handblocked English chintzes, several contemporary linen and wool casements in plaid and stripe patterns, and a new group of modern cotton florals with colors mixed by modern masters. All designs at Oken are exclusive with the firm.

Antique Designs with Contemporary Feeling

Kaserman, Inc., 167 East 53d Street, New York, is a unique manufacturing company which feels it is a challenge to adapt traditional designs to present day needs making them more contemporary in feeling. In essence, it is more than this, as the firm will work closely with the interior designer, submitting sketches and renderings for entire rooms, including panel wall treatments. Samples in the attractive showroom, which has the atmosphere of a home living room, cannot be ordered per se, as each piece manufactured has just that little difference in detail which places it in the one-of-a-kind category. The company specializes in benches and tables but, typically, these are not separate pieces of furniture but a combination of both. Somewhat of a staple with the company, in that the basic design has been retained, is an adaptation of a provincial Louis XV cabinet which can serve any number of uses: as a breakfront, a desk, a storage piece or with sliding fronts and formica lining, as a bar. It may be finished in solid walnut or antique paint with or without grille fronts. Adaptation is carried out even to antique hardware. Much of it is manufactured in wood instead of metal, giving it a heavier or contemporary look.

Wall Mirrors

The Atlas Mirror and Glass Co., 308 East 49th Street, New York, has introduced an unusual selection of hand-carved wood frames made in Italy. Finished in gold leaf, the designs are the work of skilled Italian artisans and are suitable as borders for mirrors or paintings. Unusually decorative in feeling, with attractive scroll and cut-out leaf detail, the frames make striking focal points in a wall grouping. Used singly, they provide a note of elegance over a table or chest of drawers. Atlas also carries a wide selection of smoked antique mirrors and attractive gold veined antique mirrors available in all thicknesses and sizes. Mirrors ordered specifically for the frames are of ¼″ Pittsburgh polished plate glass with electro-plated copper back.

New Chair Elegance

A half dozen new chair models are now on view at the Hadleigh Furniture Co., 412 East 59th Street, New York. Exclusive with the firm, the designs are handcrafted by Italian artisans and represent authentic copies of museum pieces, with such niceties of detail as cane seat-and-back, handcarving around the arms and legs, and deep fluted leg and rosette decoration. Both the French and the Italian periods are represented, each with its own unique charm. For example, the French Provincial dining chair, illustrated in fruitwood with lambrekin back and loose seat cushion upholstery, shows the exciting new high-back look so prevalent this year; a companion side chair is also available. Another Louis XV model with stretcher base has a Venetian feeling. Wonderful, too, is an imitation bamboo side chair with leather seat and nailhead trim, finished in antique parchment. And, for special elegance, we call attention to a Louis XVI side chair in antique faded beech with velvet upholstery, and an Italian Directoire chair with carved rosette decoration.

Continued on page 40

breakt

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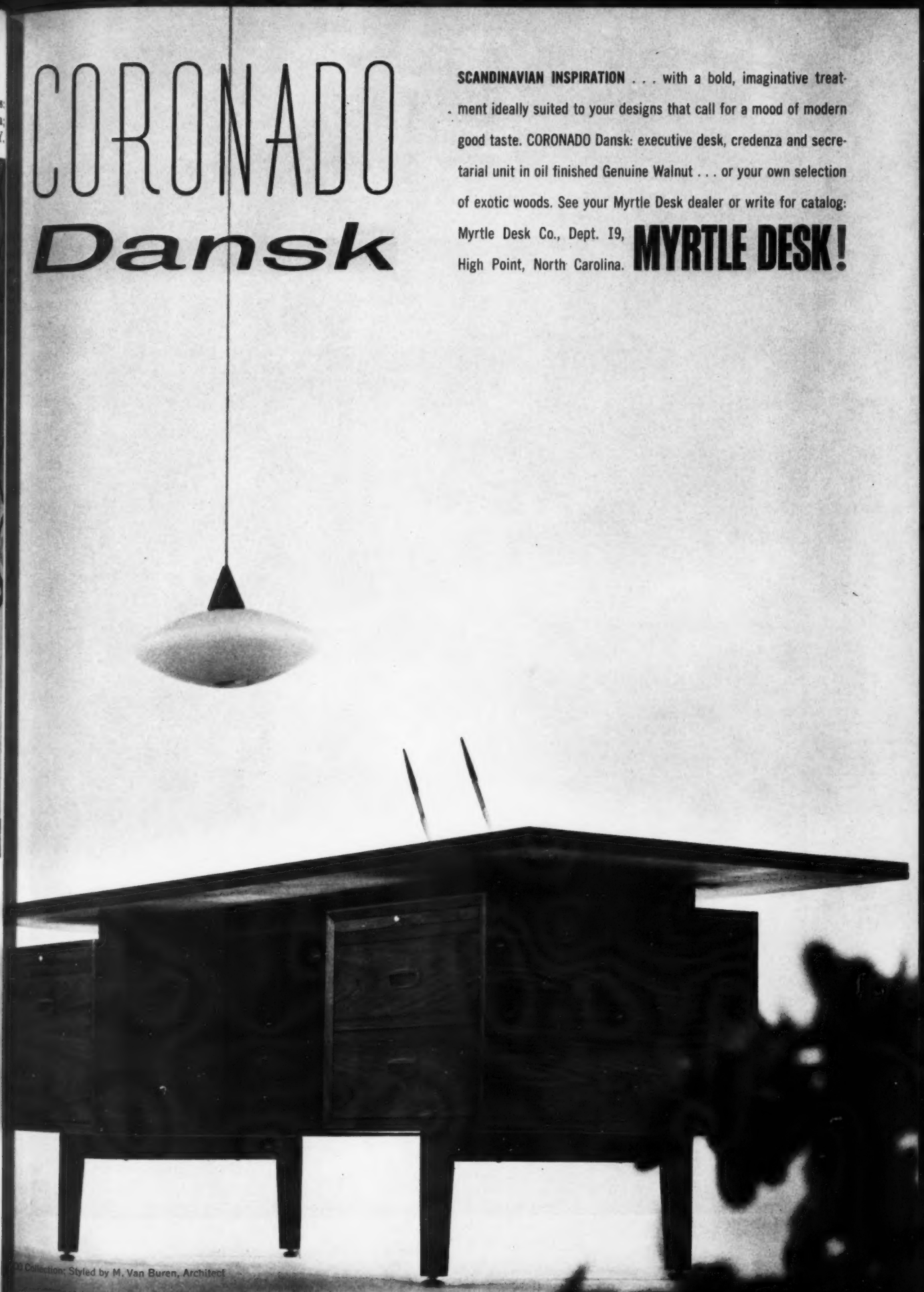

20 Collection: Styled by M. Van Buren, Architect

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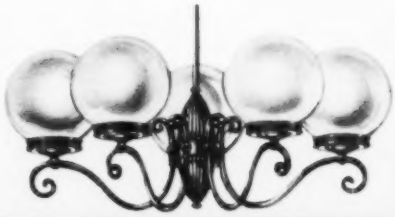

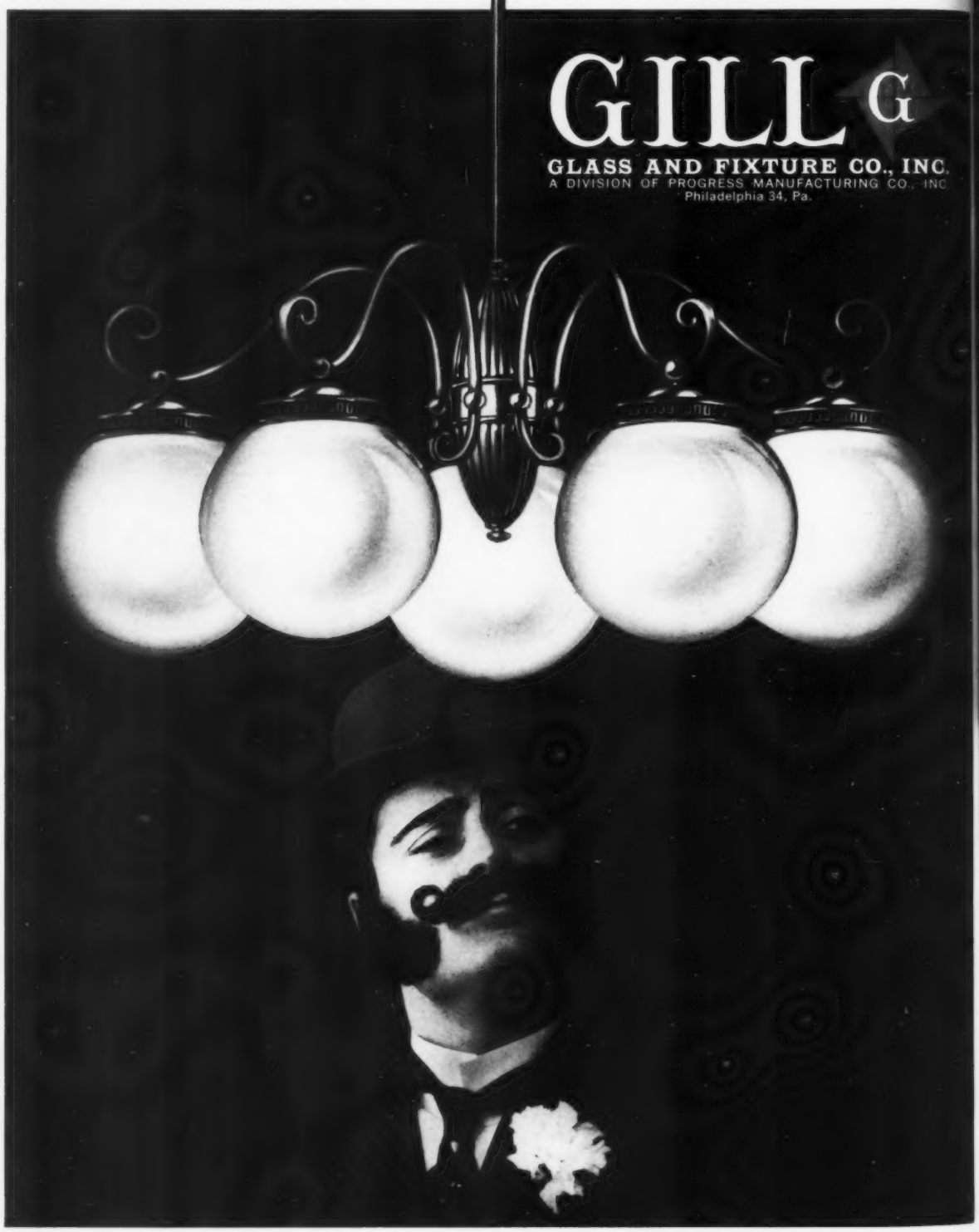

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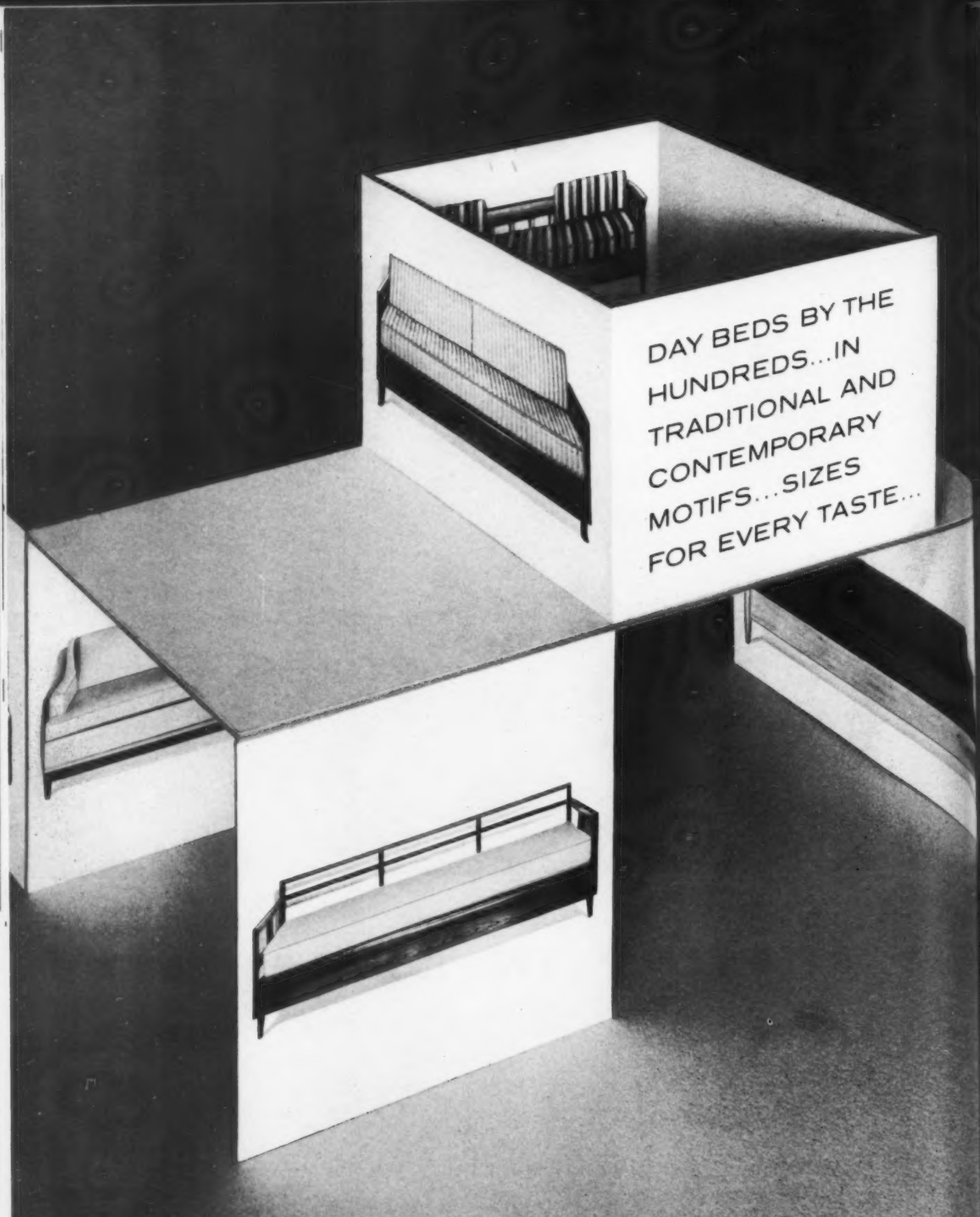

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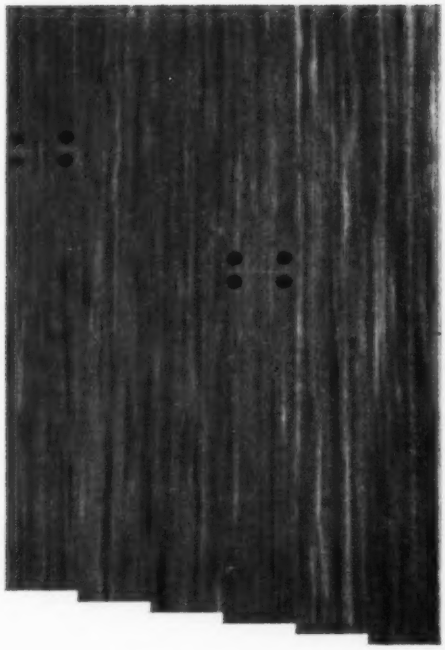

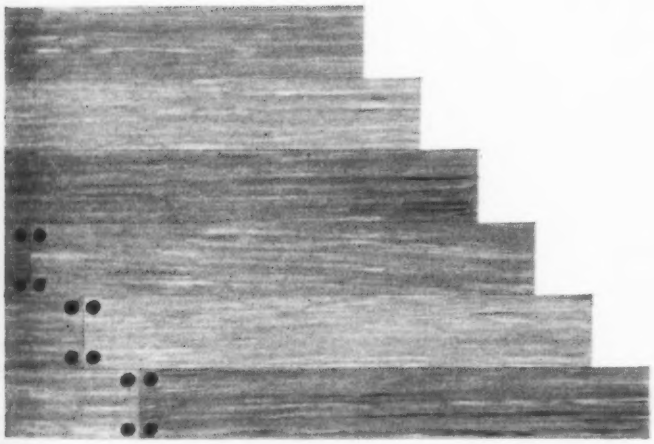

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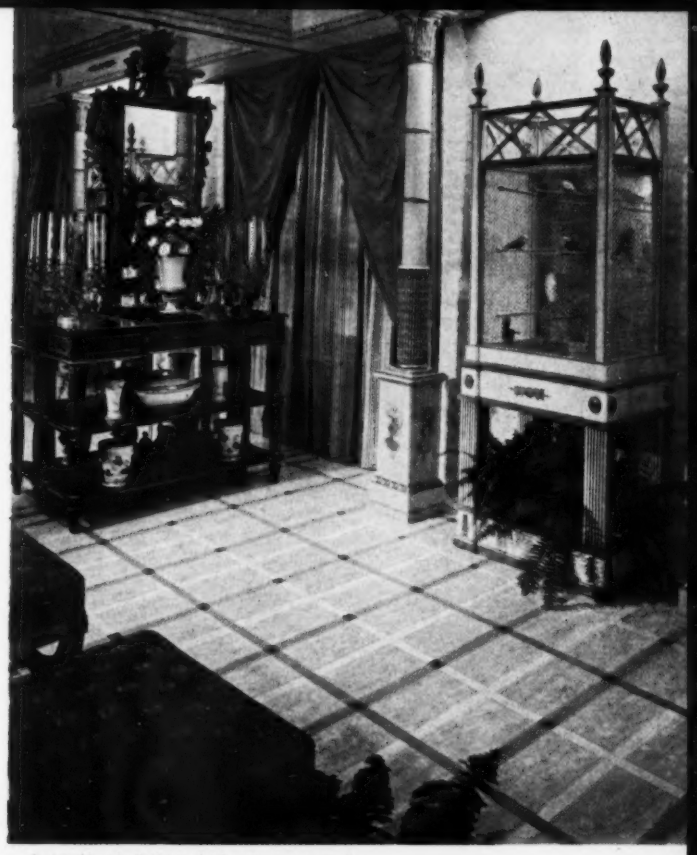
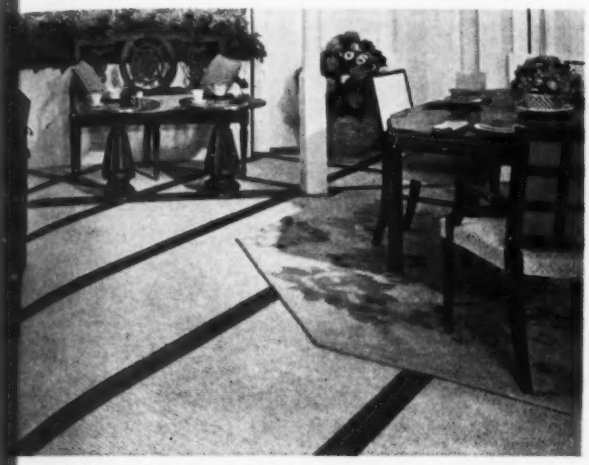


Designed by John Bachstein, A.I.D. Renaissance Vinyl



igned by John Wisner, A.I.D. Textura Mosaic Vinyl

Designed by R. K. Lynford, A.I.D. Flagstone and Wood Vinyls

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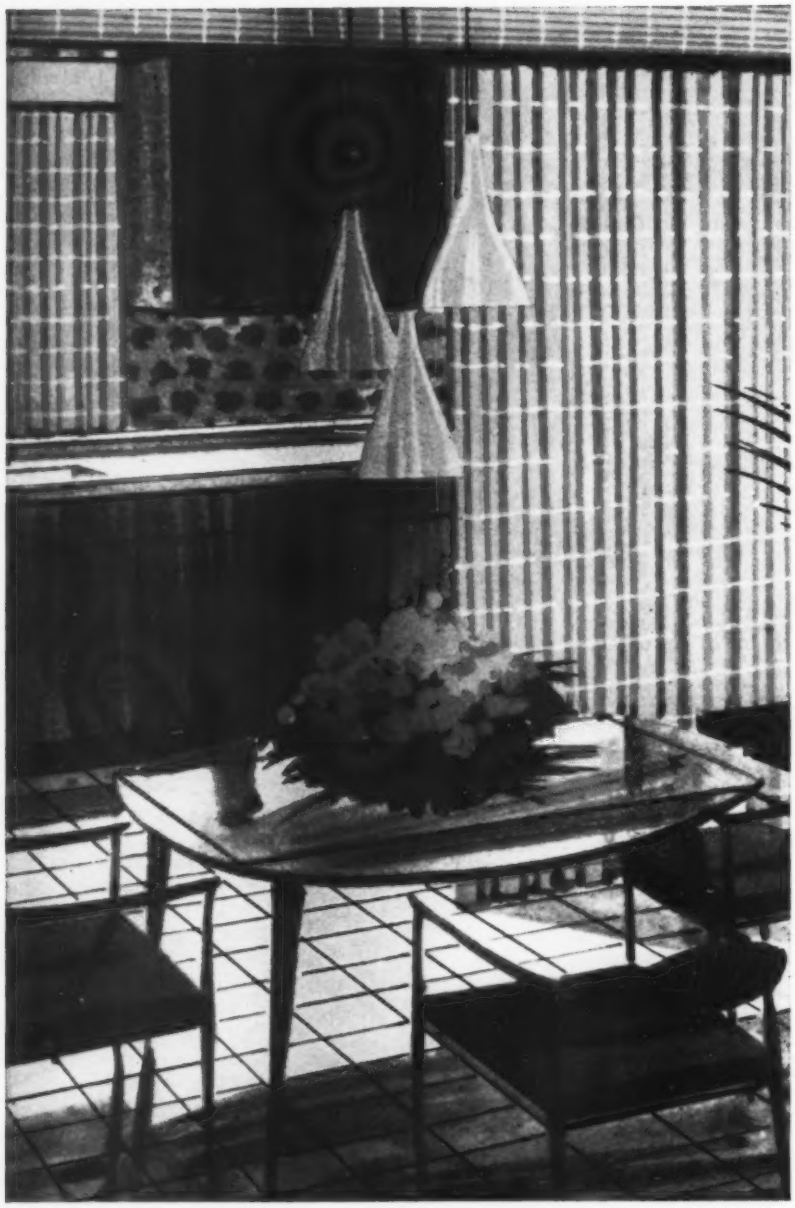

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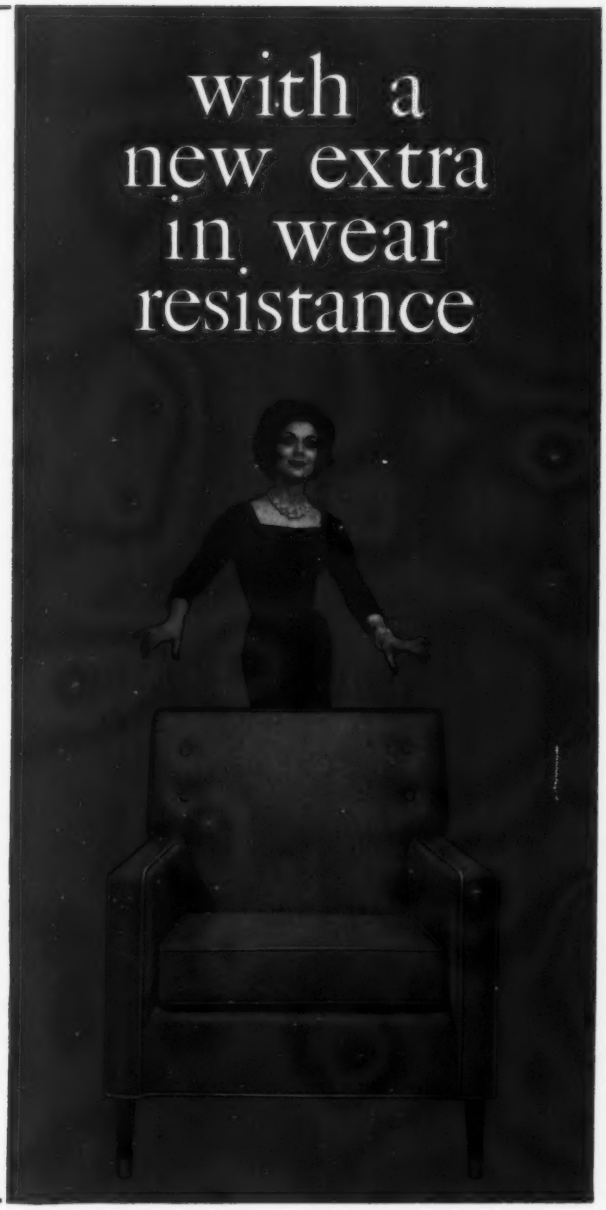

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THE MASLAND DURALEATHER CO., Dept. 60P-J, Philadelphia 34, Pa.

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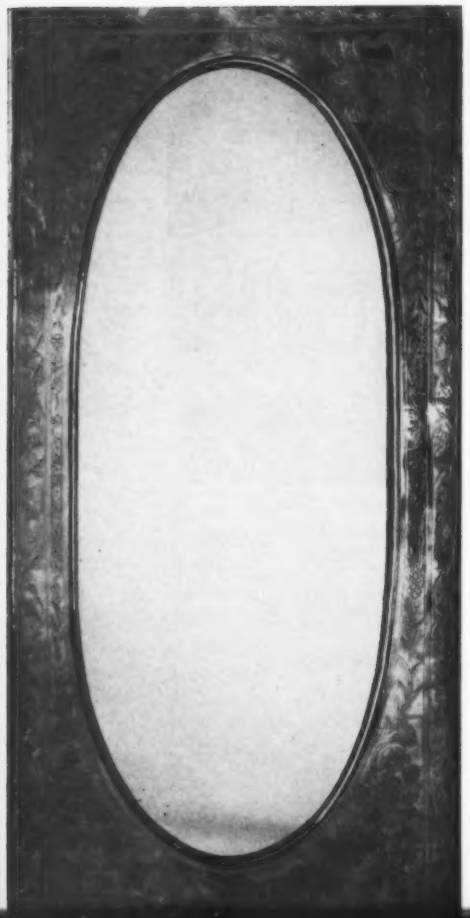
Market Spotlight

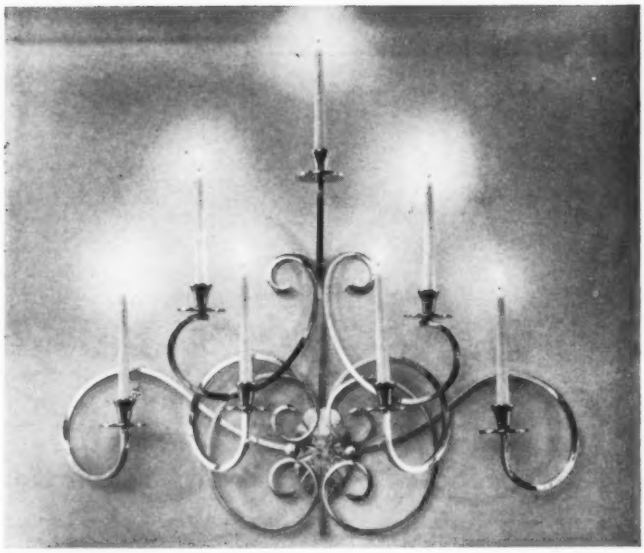
continued from page 25

Imports of All Kinds

A collection of unusual mirrors, developed and manufactured in India, has been introduced by the Regent Glass Company, 969 1st Avenue, New York. The 43″ round mirror illustrated is most impressive with the filigree motif cast in brass, hand chased and polished and available also in silver plated or enameled over brass. An oblong, also with filigree design, measures 46″ x 16″, the top of the inner frame arched. And also styled in the fine art of Indian hand craftsmanship is another oblong design with oval mirror, in engraved fine line detail in brass on silver plate, 46″ x 16″. Other imports from Italy, Belgium and Spain include occasional furniture, porch and patio lanterns made of cast bronze or wrought iron, brass wall planters with swan motif, sconces in contemporary, Empire and Regency designs, urns, reproductions of original Spanish Renaissance art painted on wood in polychrome, brass chandeliers and tables of wrought iron. Presented here are a 6-light square tubed polished brass chandelier, lacquered and baked to retain lustre, 26″ by 48″ high, including chain and canopy and 7-light wall sconce. A supplement to the company's catalog is now available.

Continued on page 45





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page 25

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top drawer

The watch: Riverside-Maximus circa 1900. The letter opener: Victorian, tortoise shell and silver. The cigars: Schimmelpenninck from Holland. The desk: Jens Risom. And the man: obviously top drawer, too. Efficient, aesthetic and practical. Men like this in virtually every field are finding Risom furniture designed and built to fit their specific needs. Our new brochure illustrates some of these recent installations. We'd be pleased to send you a copy and have you visit our nearest showroom. You'll find the drawer on top is just a detail.

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444 Madison Avenue, New York. Showrooms: Atlanta, Chicago, Dallas, Los Angeles, New York, Copenhagen, Melbourne, Toronto. Sold through top drawer dealers and designers.

They're dancing the Watschentanz in the Tyrol and fandangos in Madrid . . . costumed feet are beating out rhythm in many lands. Westgate enjoys those rhythms . . . but its primary interest is the dance of fingers and looms as they weave upholstery and drapery fabrics. To amass its stocks, Westgate goes all over Western Europe . . . all over America . . . wherever there's a joyful, imaginative beat to the loom. A matchless gallery of fabrics is *punctually yours* behind the Westgate door.

Send for FREE, color-coordinated samples from our thousands of upholstery and drapery selections. Your fabric orders are shipped the day they are received.

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Celanese is sitting pretty on Jens Risom's fabric with Celaire

In Celanese spacious new offices, you find Jens Risom's handsome furniture upholstered in fabric woven with Celaire acetate. Jens Risom, impressed by Celaire's extraordinary beauty and endurance, designed this new fabric, and we recommend it to you. The design is a skillful two-tone interplay of color. It has remarkable highlights, a look of depth and dimension. It has the strength to take hard working-day wear. Visitors tell us this fabric makes our offices look luxurious and they'd like to have it in their homes. Decorators can get it for them in 5 tone-on-tone colors, Style R-430 of *nylon and Celaire acetate.* At Jens Risom Design, Inc., 49 East 53rd Street, New York. Celanese Fibers Company, New York 36, New York (a division of Celanese Corporation of America) Celanese® Celaire®

Celaire . . . a Celanese contemporary fiber

New Acoustical Tile

Armstrong Cork Company, Lancaster, Pa., is offering to the trade its new Armstrong *Fashiontone*, an acoustical ceiling tile that combines styling and fire protection. Equipped with self-leveling tongue-and-groove joint which can be stapled to wood furring strips or cemented to an existing ceiling, it has a deep textured surface design with square edges to provide a continuous ceiling texture with joining barely noticeable. Because of its mineral wool composition, *Fashiontone* is rated fully incombustible under Federal laws and is recommended for commercial and institutional as well as residential use. Available from all Armstrong dealers and acoustical contractors in 12″ x 12″ x 5/8″ tile size.

Dual Purpose Light Bulb

A unique light bulb which is actually two light bulbs in one has been introduced by Westinghouse Electric Corp., Bloomfield, N.J. Known as the *Glow-Bright* bulb, it contains a special very low brightness filament which enables it to be turned into a night light. Designed for use in conventional three-way sockets, the bulb can be quickly switched from a bright to a night light on floor or table lamps. Another feature of the new bulb is the New Shape Eye Saving design, a basic departure in bulb design and the first change in the styling of bulbs in 30 years. The new styling permits superior illumination.

Ford To Expand Vinyl Production

In a long range program on vinyl products at the Ford Motor Company's Mount Clemens plant, the firm of William M. Schmidt Associates has been retained to develop new styles and applications for this product, according to C. M. Scholz, sales manager. Included in this project is the development of a new vinyl concept using especially processed iridescent compounds. By mid-October, the company expects to have the first furniture line on the market and the plans call for adding a line each month over the next twelve months or until the company is satisfied with the market coverage. The Mount Clemens plant which is one of the most modern in the industry with 9,000,000 square feet capacity, is also producing vinyl-coated metals for use in radio and television cabinet manufacture.

New Terrazzo Tile

Trevi-Tile of California, Pittsburg, Calif., announces the production of a new terrazzo tile so dimensionally perfect that it can be laid with a butted joint. According to Jack Shahbazian, president, the tile may be used as facing material as well as flooring and on commercial and residential structures, both interior and exterior. It is available in a great variety of color and designs in 8, 12 and 16″ squares and customed designed.

Continued on page 46

Paul McCobb designed it...Jackson made it...Ellen L. McCluskey specified it!

for DESIGNS FOR DINING

Paul McCobb, A.I.D., outstanding interior designer has turned his talents to the design of America's most beautiful contemporary styled institutional line of china...and Jackson manufactures it exclusively.

Ellen L. McCluskey, A.I.D., nationally famous interior designer has selected Jackson chinaware exclusively for the 1961 edition of DESIGNS FOR DINING *which will be featured at the National Hotel Exposition, November 6th through 9th, New York City Coliseum.*

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JACKSON VITRIFIED CHINA CO.
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Visit our exhibits #2157; 4007-4011, National Hotel Exposition, November 6-9, New York City Coliseum.

Market Spotlight

continued from page 45

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3

1—Myrtle Desk Co. has introduced walnut contemporary group *Coronado Dansk* including executive conference desk with floating top, 76″ long.

2—Emco introduces *Durango* posture chair with six adjustments, one piece aluminum base, silent roller bearing casters, foam rubber seat and back.

3—Chairmasters offers swivel cocktail lounge chair in heavy gauge tubular steel, choice of fabric or vinyl upholstery and baked enamel finishes.

4—Office Suites designs modular line of desks and credenzas; choice of walnut or plastic tops and walnut, chrome or brass legs.

5—American Chair Co. presents new loveseat with cane back panels and loose cushion seat and back, available in several finishes.

6—Luxmor provides new seat-sleep comfort with slant design sofa beds; bolsters store pillows and table has mar-resistant laminate finish.

Continued on page 56

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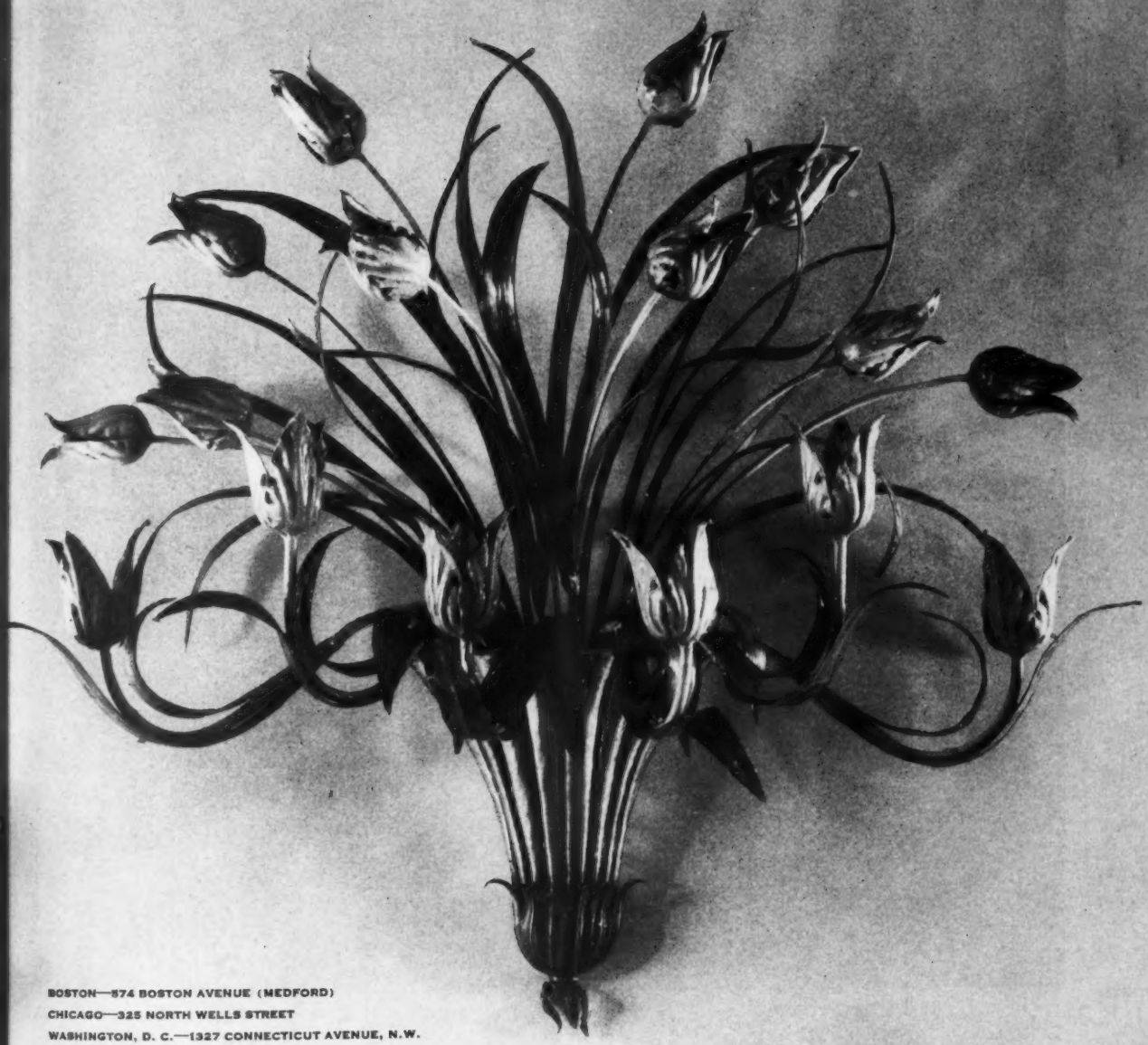
Pino P. Del Luca

INCORPORATED



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DALLAS—330 DECORATIVE CENTER
PHILADELPHIA—34 SOUTH SECOND STREET
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Grand Rapids

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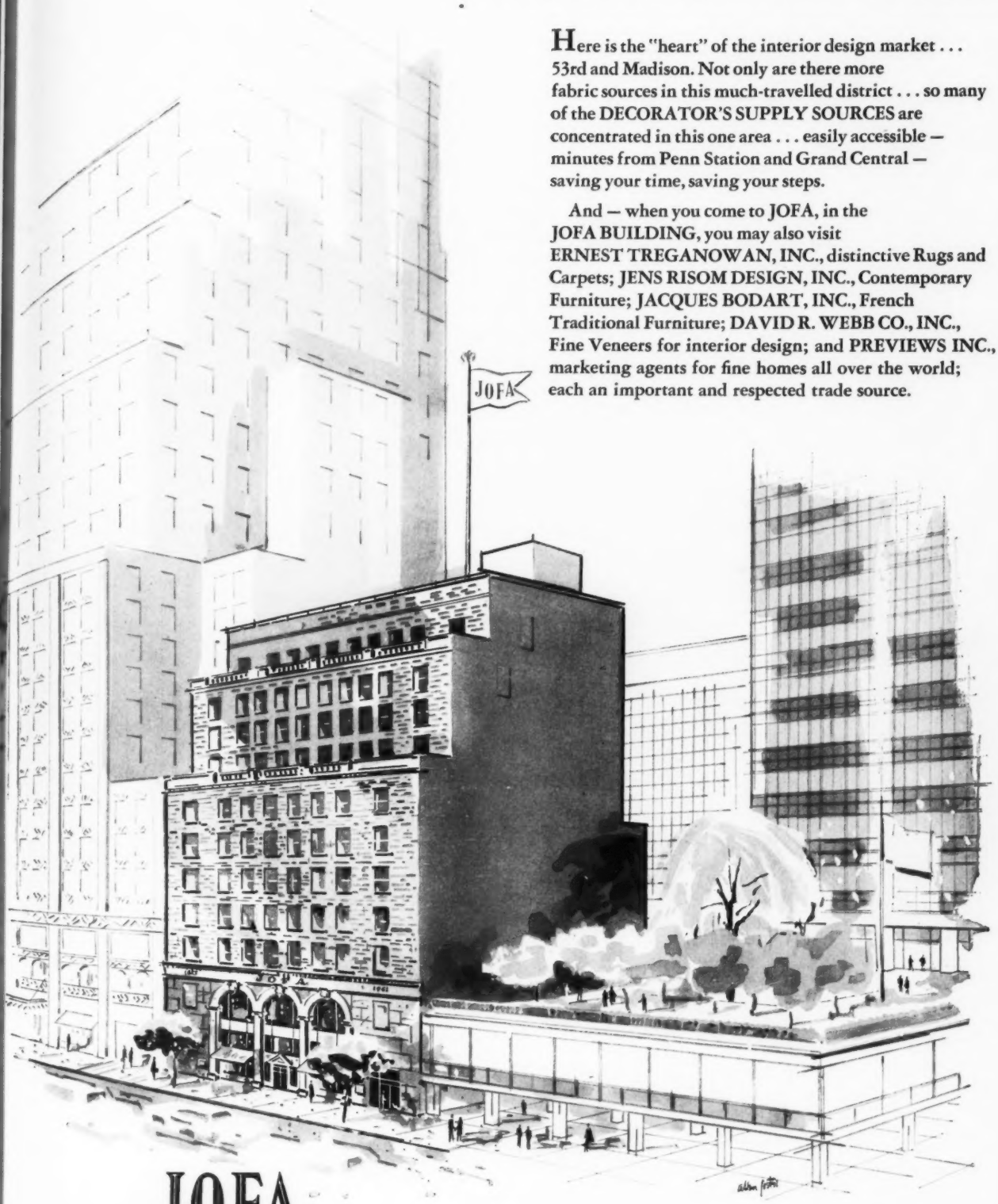

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Market Spotlight

continued from page 46

Furs for Décor

Fauve, Inc., fur floor covering manufacturers, announces its new trade showroom headquarters at 867 Madison Avenue, New York. The firm, specialists in the design of exotic fur pillows, rugs and bedspreads—including calf, cat, racoon and lamb—offers its special collection in a variety of shapes and sizes to specification. Racoon, for example, comes bound wall-to-wall, or as an area rug, mothproofed, static free, completely reprocessed and mounted on a skid-proof rubber underlining, with no extra pad needed. Other examples, as featured in the traditional interior setting illustrated, include a Tyrolean spotted lamb rug, and various throw pillows of skunk, seal and spotted cat. The firm retains its factory at 312 Seventh Avenue, New York.

Contemporary Furniture

A new collection of contemporary upholstered and wood pieces, designed by J. R. Strignano, is on view at the attractive showrooms of the Longacre Furniture Co., One Park Avenue, New York. In walnut, with Carpathian elm, cherry, mahogany and rosewood accents, the collection is presented in beautiful room settings arranged to display the various sofas, sectionals, lounge and side chairs, cabinets and tables to best advantage. Upholstery fabrics, lamps, paintings, and other accessories are color keyed for an effect of total correlation. Another feature of the showing is the special emphasis on design simplicity, with focus on exotic patterned woods and unusually subtle and imaginative upholstery details. The rich interplay of pattern and texture is notable in the contrast of such materials as walnut and cane, marble, leather and stained glass. While the upholstered pieces remain the core of the new collection, new cabinets and tables are very attractive. The cabinets are constructed to house Hi-Fi and TV in combination with a bar.

Continued on page 60

There's excitement in the air at Orsenigo...a new and stimulating collection of desks, chairs, tables, sofas and sectionals for the executive office.

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* An elegant town drawing room "Snow White in Manhattan" designed by Daren Pierce, AID, William Pahlmann Associates, features the "Dior" sofa by Wycombe-Meyer, seen here for the first time. Also, especially designed chairs and tables by Edward Pashayan & Co.

The sofa and chairs are upholstered in white-on-white fabric from Scalamandrè and are:

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Chairs and tables Edward Pashayan & Co.
"Dior" sofa Wycombe-Meyer
Fabrics Scalamandre
Carpet James Lees & Sons Co.
Carpet installation Simon Manges
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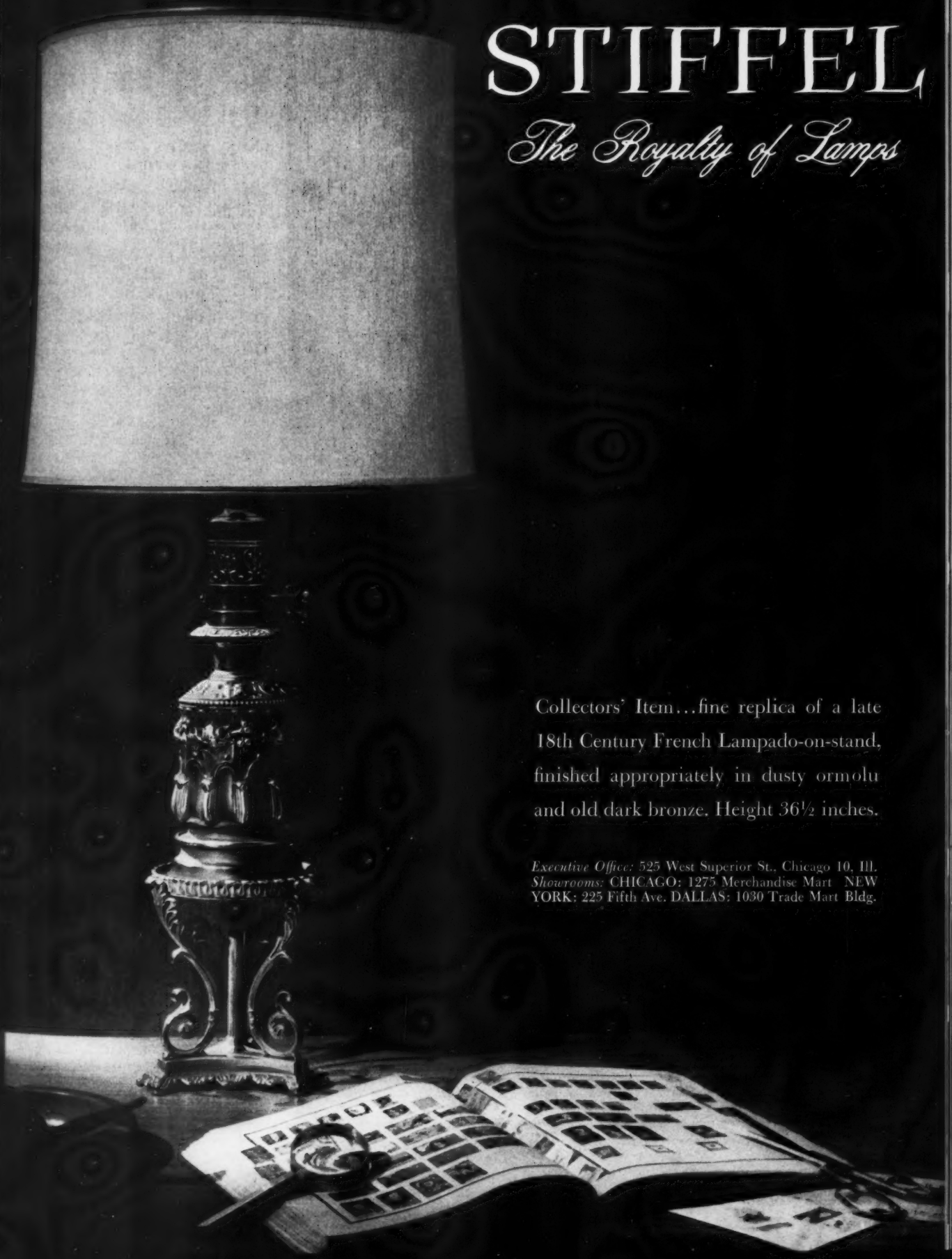
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Market Spotlight

continued from page 56

Traditionalism a Policy

Jones & Erwin, Inc., 15 East 57th Street, New York, in introducing its fall line of ten machine printed wallpapers, adheres to its traditional policy of presenting designs of gracious elegance, many of them documentaries. Colorways are of such delicacy, photographic reproductions do not do them justice and we suggest that you see them. Presented here are two charming interpretations, each far removed in concept but with the same feeling and each suitable for 18th Century interiors. *Ming Village*, a small section of an ancient scroll that may be seen at the Metropolitan Museum of Art, is offered in six intriguing colorways of antique tones and may also be obtained on metallic gold background with typical Chinese pinks and reds for an authentic Oriental atmosphere; *Toile de Chine*, in the French tradition, comes in seven colorways including coral.

A Well-Rounded Line

Merging the past with the present while preserving the fundamentals of traditional furniture is characteristic of the Sharodan Furniture Company, whose collection may be seen at its showroom, 235 East 47th Street, New York. Everything is on-the-spot production with attention, derived from long experience, given to construction detail and hand finishing. Although the company's reputation is based on its background of traditional living and dining room furniture, contemporary pieces for various uses are available based on long established design concepts as was evident in the contemporary matched paneled walnut commode with rosewood inlay diamond motif which we saw in its final finishing stage; a cocktail table of Far Eastern influence in black lacquer with marble top and a teakwood table with a simple graceful contemporary look yet with a feeling of the past. In the 18th Century adaptations, the Louis XVI chair illustrated with oval cane and lambrequin back was shown in antiqued birch but is available in any wood specified. Also illustrated is an interesting taboret available in any finish and size.

Continued on page 66

LEADING INTERIOR DESIGNERS IN THE CONTRACT FIELD USE

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"Chairmasters' product quality has satisfied completely our most discriminating requirements for DESIGNS FOR DINING as well as our other installations in which their products have been specified," states Ellen L. McCluskey, A.I.D.

Ellen L. McCluskey, A.I.D.

Ellen L. McCluskey was selected to design the 1961 edition of DESIGNS FOR DINING to be presented at the National Hotel Exposition, November 6th through 9th, New York City Coliseum. Her installations for leading Hotels, Clubs, Restaurants and Institutions throughout the country have been attracting favorable comment.

CHAMBRE D'AMOUR

This formal dining room featured in DESIGNS FOR DINING epitomizes the height of sophistication in dining out. The room has a look of European elegance with the practicality of modern American living. "Chairmasters has been specified exclusively for all chairs, stools, banquettes, bars, counters and cabinets throughout DESIGNS FOR DINING."

2201. As featured in the CHAMBRE D'AMOUR, is a formal ebonized dining chair with spring seat, upholstered seat and back, finished with brass nail trim and brass handle, available in a wide selection of wood finishes and upholstery coverings.

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Drawing room in white silk damask accented by green silk velvet. Michael Taylor, A.I.D. • Evening gown of silk chiffon by Helen Rose.

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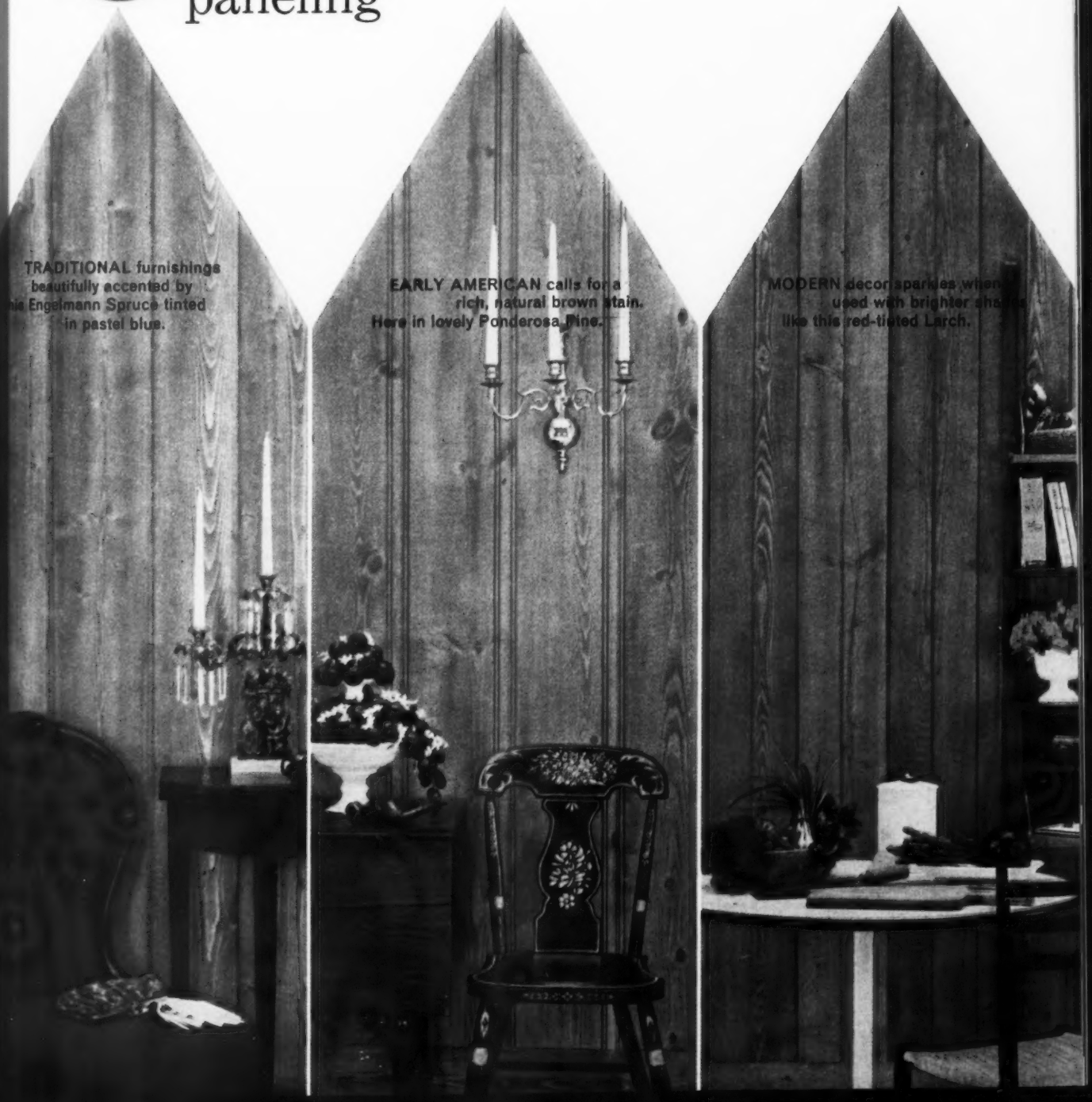
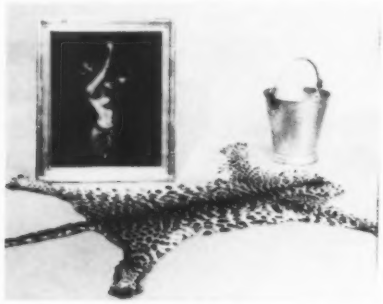


Africa Calls

For the unusual in decorative accessories, occasional furniture and area rugs, Afri-Craft, Inc., 1841 Dorr Street, Toledo 7, Ohio, is a source worth investigating. Only three of the great number of diversified pieces from remote parts of the world are presented here but the collection runs the gamut from Philippine paintings, wall plaques of tropical foliage and amber carved screens to such exotic pieces of furniture as a footstool actually made of an elephant's foot, African shields, masks and native



drums. In addition to the felt-back snow leopard skin rug illustrated with the Philippine painting on velvet, the company can supply you with Colobus monkey skin rugs from 36″ to 6′ in diameter and large zebra rugs. Available also are a large hand chased brass table top, 46″, and carved Kadampa wood and rosewood figurines. In Grand Rapids, the collection is available at the showroom of Arthur L. Shera.

Music for the Home

The Hammond Organ Company's new low cost spinet organ displayed in the National Design Center, 425 East 53rd Street, New York, calls attention to a number of special features. Contemporary in design, in brown finished mahogany, the new organ features twin speakers, percussion for drum, guitar and other sound effects. There

are harmonic draw bars for thousands of tone combinations, plus 16 easy-to-reach control tabs, also, four pre-set tabs, 13 pedals, and a wide swell pedal, all adding up to a fine instrument. For additional information address the Hammond Organ Co., 4231 West Diversey, Chicago, Illinois.

Continued on page 78

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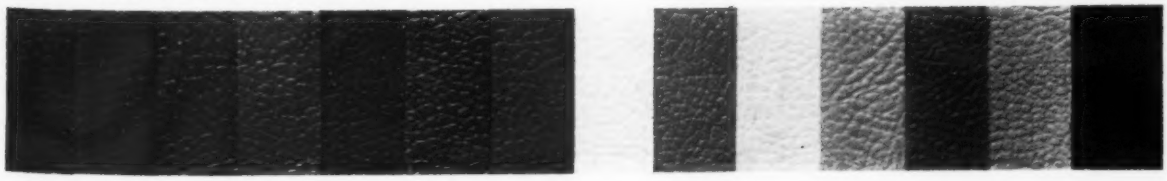

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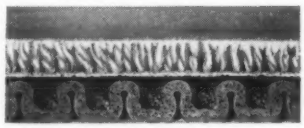

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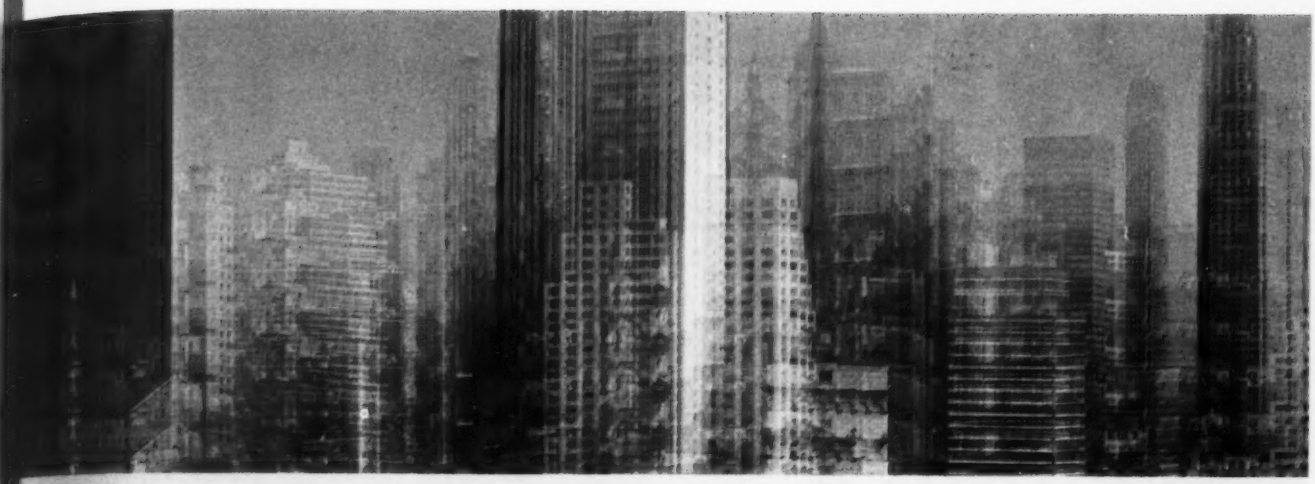

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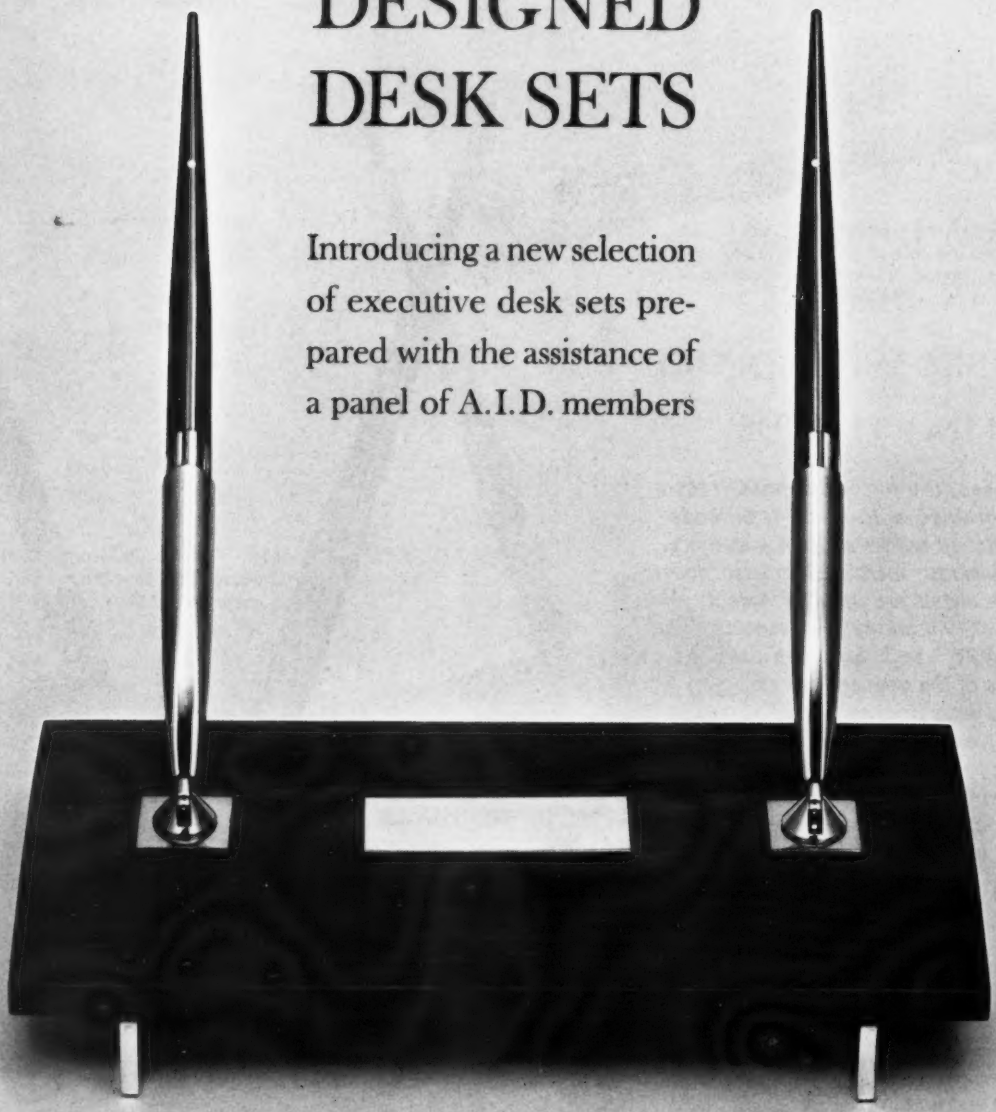

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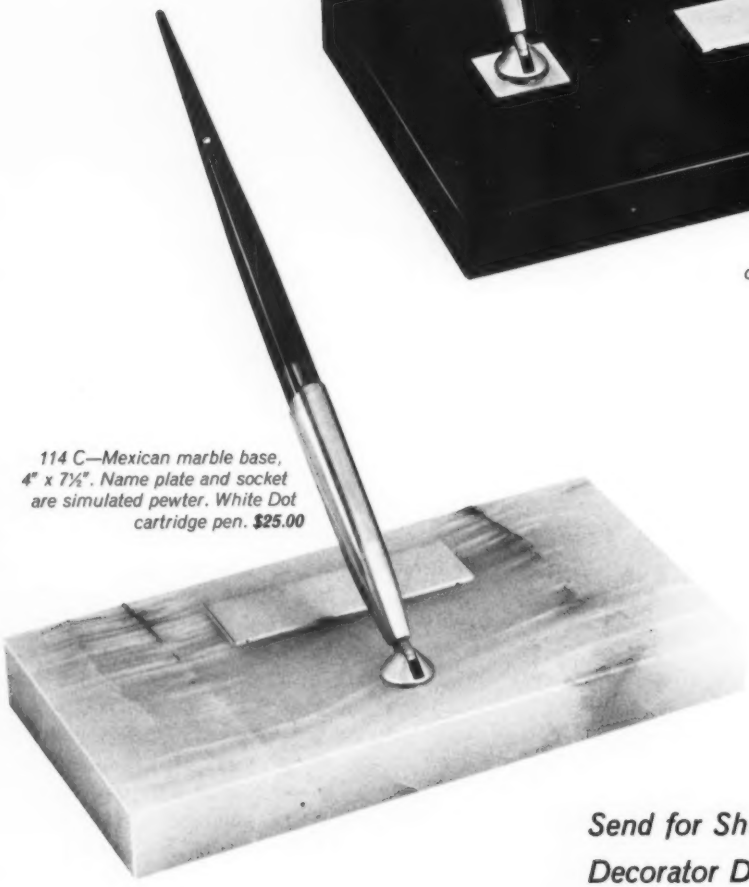

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Market Spotlight

continued from page 66

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Continued on page 80

24 A WOOD CHAIR

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Market Spotlight

continued from page 78

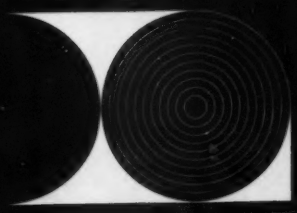
Lamps and Décor

Good looking lamps being hard to find, it is always a pleasure to run across a line which is as consistently high styled as that by Lucia Arkin Lamp and Decor. Ceramic designs, styled by Bill Meyer, form a large part of the collection, and these are available in a wide range of handsome finishes ranging from subtle gold antiqued effects to smooth glazes. All finishes are interchangeable from one lamp to another, and special finishes are exactingly carried out to the designer's specification. Oriental designs in brass are also numerous, and these, too, are available in custom finishes. At the Chicago showrooms of Hargri, Inc., 212-14 West Kinzie Street, where Miss Arkin introduces new designs during the Market, a number of new offerings were presented in June, and five of them are shown here: a brass candlestick floor lamp, 64½″ high; an Oriental design in metallic gold and antiqued umber ceramic with stones in off-white, 48½″ high; a carved ceramic design in turquoise highlighted by metallic gold; a ceramic and four-panel bronze model; and a columnar design finished in sponge beige glaze with touches of pumpkin and metallic gold, 47″ high. The "Decor" part of the firm refers to a collection of Oriental accessories and Chinese tile plaques. A catalog is available from the firm's home office at 8665-71 Melrose Avenue, Los Angeles.

Continued on page 84

1st

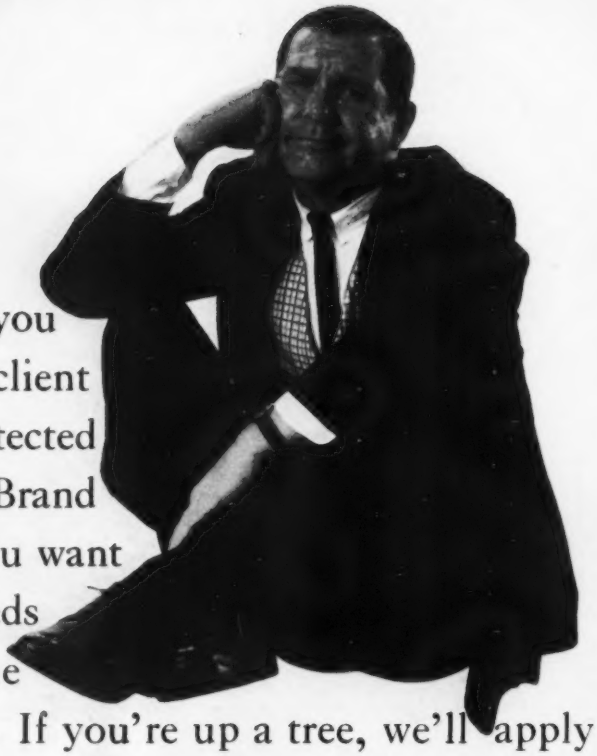
Leonard first in carpet Design... first in carpet Quality



COLOR BROCHURE ON REQUEST

LEONARD CARPET MANUFACTURING COMPANY

FACTORY SHOWROOM, 1051 EAST THIRTY SECOND STREET, HIALEAH, FLORIDA
MIAMI SHOWROOM, 100 NORTHEAST FORTIETH STREET, MIAMI, FLORIDA
NEW YORK SHOWROOM, 15 EAST FIFTY THIRD STREET, NEW YORK, NEW YORK



There you are—your client wants her fabric protected with Scotchgard* Brand Stain Repeller, you want to please her, but she needs it like yesterday. That's the time to call on Kiesling-Hess. If you're up a tree, we'll apply Scotchgard* and ship your fabric back within 24 hours after receipt! What's more, we'll give you that service on any yardage no matter how small—on even the most delicate face-finished fabrics—with absolutely no shrinkage unless specified. Next time you need to order Scotchgard* Brand Stain Repeller, better specify "applied by Kiesling-Hess".

UP a TREE?

You wouldn't be if Kiesling-Hess applied Scotchgard* Repeller

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Custom Finishers to the Decorative Trade: Syl-mer, Flame Proofing, Scotchgard*, Acrylic and Latex backing

*a product of Minnesota Mining and Manufacturing Company

Carpeting by the Boss Co., N. Y.

Schumacher makes decorators' dreams come true

The new Seaport, Rockport, Newburyport collection of carpeting adds exciting new concepts of color to many of your decorating ideas. Woven in an exceptionally high pile of 100% Avisco rayon, this durable carpeting combines a rich, luxurious feeling underfoot, with unusual textural effects, inspired by the rolling waves of a balmy sea. All have earned the Avisco Integrity Tag . . . nationally recognized symbol of performance tested fabric qualities. This yarn-dyed carpeting can be created for you in any size. 32 stock colors to choose from which can be combined to create 1,001 different tweed effects that are easily coordinated with Schumacher's "Two-for-One" stripe drapery and upholstery fabrics. What a wonderful, colorful way to solve your carpeting problems. Contact F. Schumacher & Co., 60 West 40th Street, New York 18.

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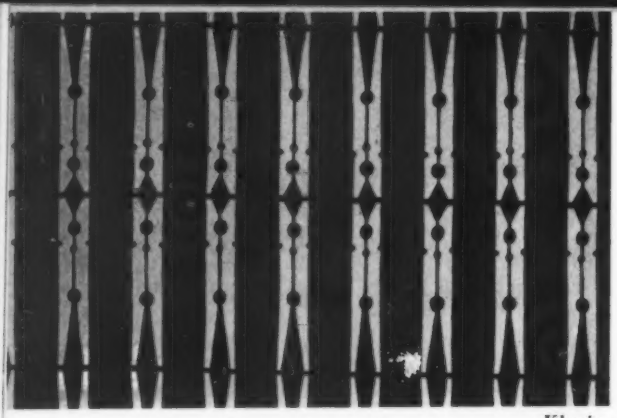
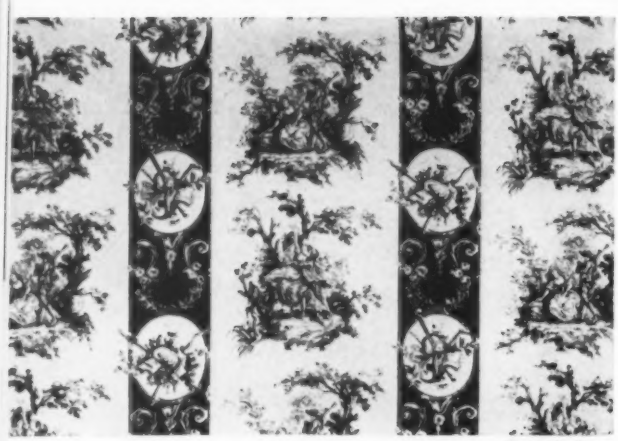
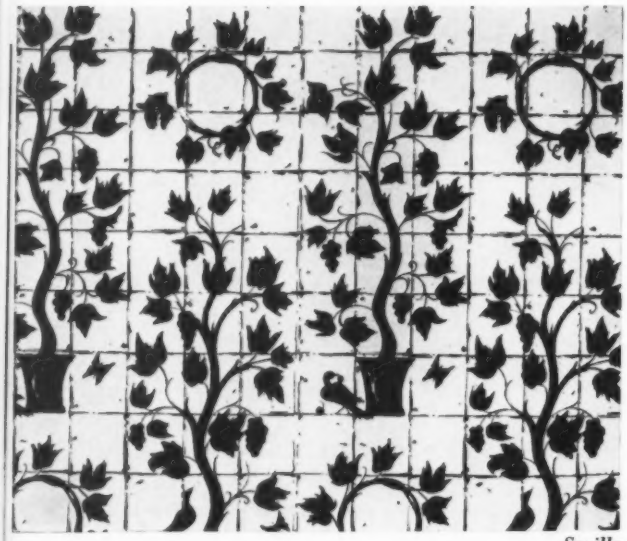


Klopins



Fete Galante



Seville

Market Spotlight

continued from page 80

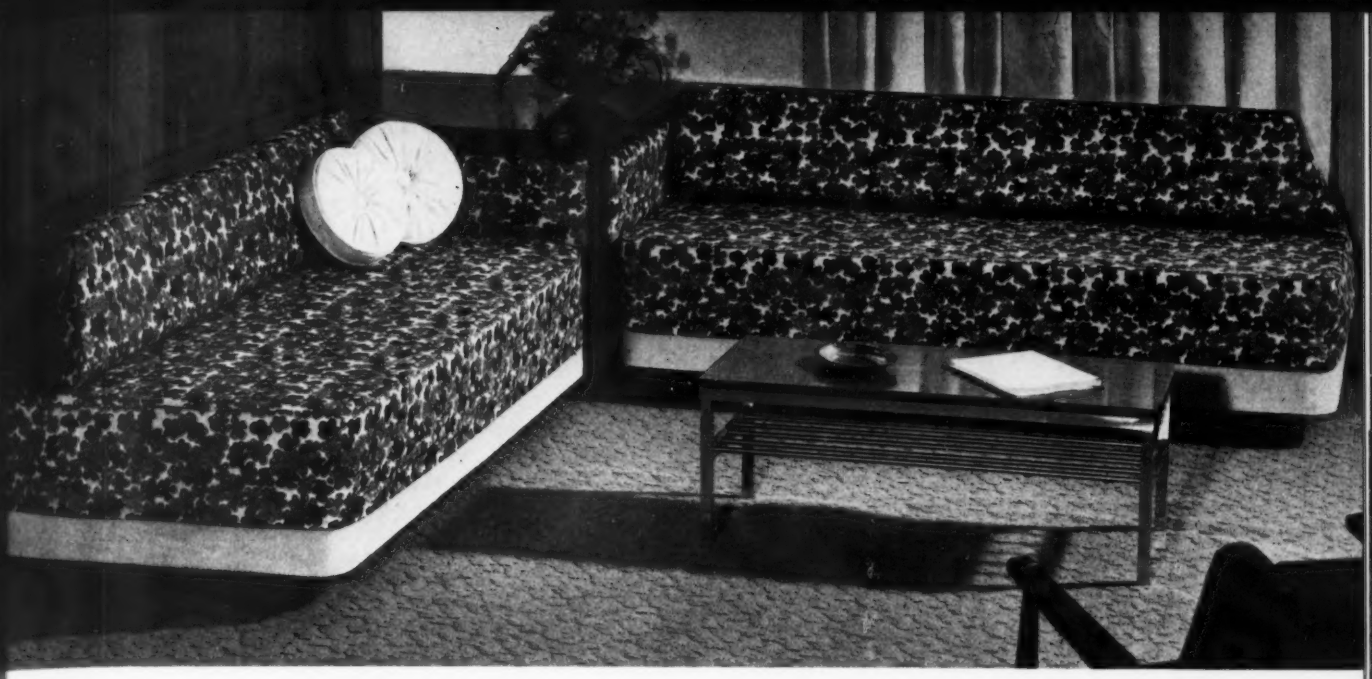
Fabrics Around the Clock

Jofa, 6 East 53rd Street, New York, announces its new fall fabric collection—calling attention to a diversity of design, which encompasses both drapery and upholstery goods—printed and woven—on both natural and man-made fibers. The new line also comprises a variety of design techniques with subject matter taken from both traditional and contemporary sources. Colors run the gamut from bright sunny shades to subdued tonal compositions with a new emphasis on neutral grays and beige. For example, traditionalists are sure to rave over the marvelous selection of English handblock chintzes. There are also a number of new English cotton toiles of rare charm with pastoral themes in soft subdued reds, blues, greens and charcoal. *Fete Galante* is typical of this group. From Sweden, *Klopins* is a linen-cotton blend, in bold, dramatic color contrasts of red, yellow, gray, brown and white. And floral patterns loom large in the new collection with *Rose Trellis* leading, on glazed chintz in soft shades of blue, gold, green and red; *Plainfield* on unglazed cotton; and *Seville*, a Spanish design with its flower motif on a tile background for added interest. Small scale damask and brocade patterns of 100% cotton, in delicate colorings are striking for arm- and side-chair upholstery. And another superb upholstery material, *Dania* cloth, is cotton crossed with rayon for a look of satin elegance. Additional rich tweed effects, stripes, plaids, and a new *Middleburg* group of correlated woven and printed fabrics, color keyed and Scotchgarded for special protection, complete a collection which has something for just about everybody.

Continued on page 92

Tapai

Compiegne



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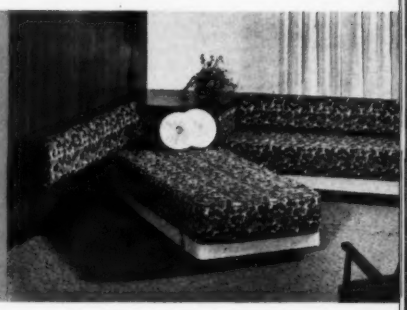

Visit our booth No. 4088-4091
46th National Hotel Exposition
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For colorful brochures showing styles and specifications of the automatic Deucette and the full Beautycraft line, write to: Beautycraft Furniture Industries, Inc., Dept. D, 1301 Northwest Seventh Avenue, Miami, Florida

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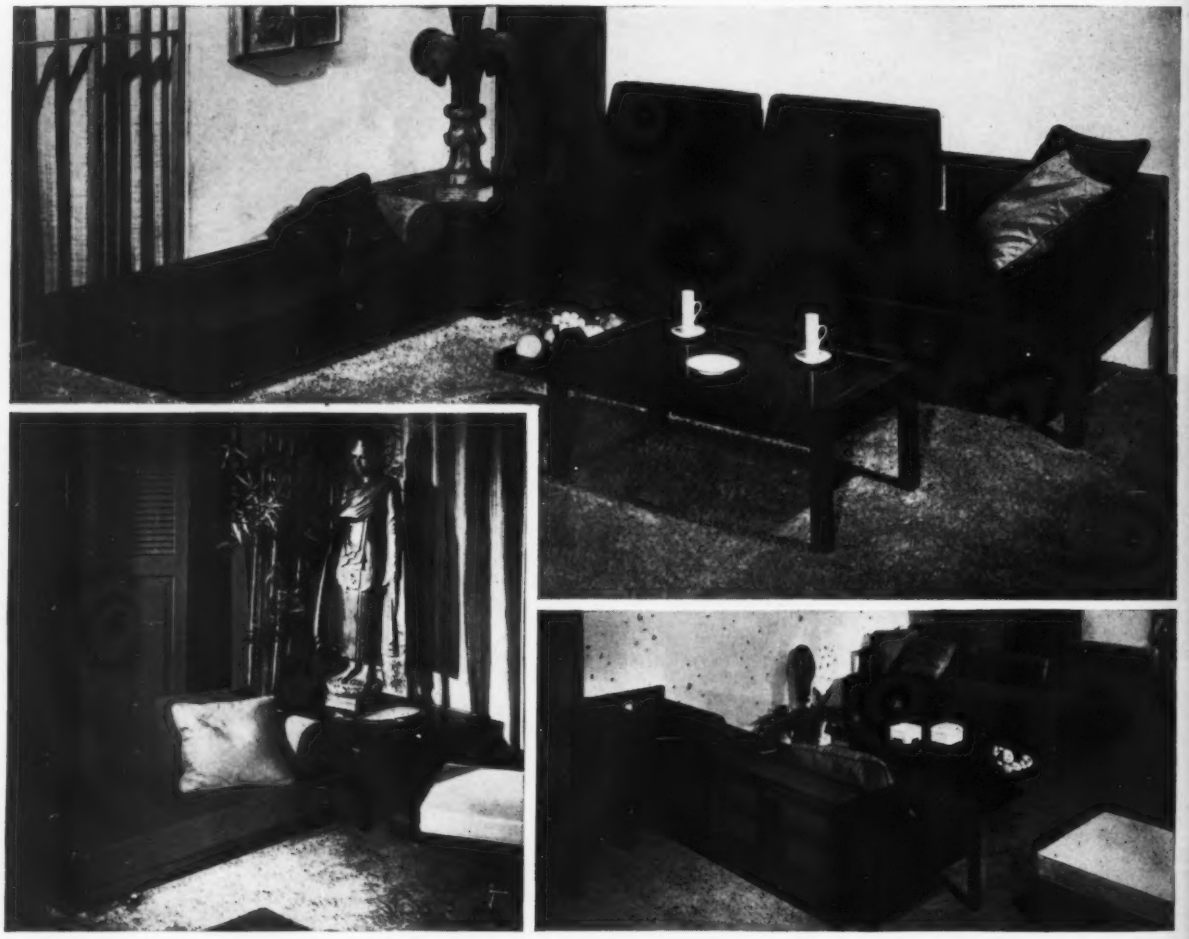

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(Use a damp sponge)

They don't look washable.
But they are.
They don't feel washable. But they are.
They look hand flocked or
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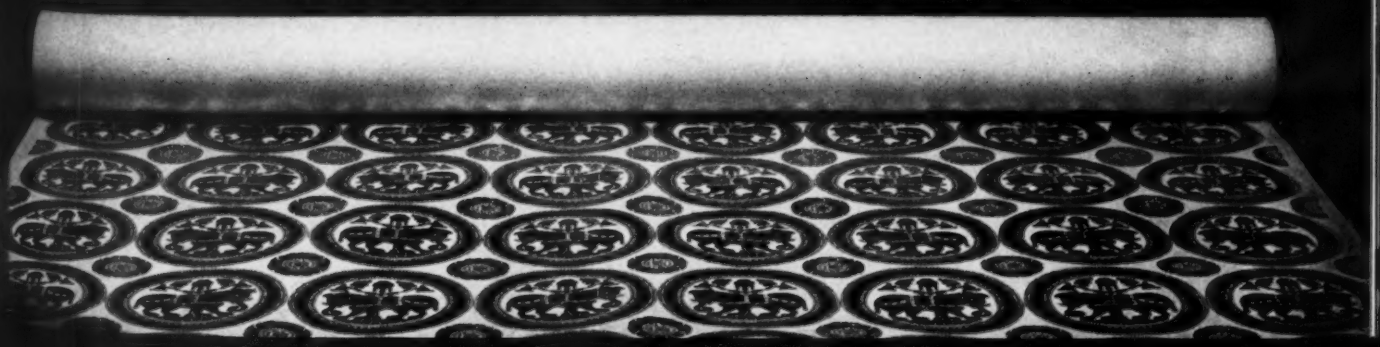

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Last word in up-to-the-minute bowling facilities: Brooklyn's Gil Hodges Lanes. Here, along with the latest bowling equipment, you'll find another outstanding Beautiful Holmes Contract Carpet installation. And everybody's happy — bowlers enjoy vibrant color and underfoot comfort, owners relax in the knowledge that the carpet will stand up to heavy traffic at low maintenance cost.

Interior Designer Elsie Remmert, chose these patterns from the extensive Holmes Contract collection. The colors were created to her exact specifications, a dependable Holmes service increasingly popular among designers and decorators.

The Holmes Contract Division is ready to help you with your newest project. Write or phone for the name of your nearest Holmes contractor. *Archibald Holmes & Son, Erie Avenue & K Street, Philadelphia 24. Now in our second century of fine carpet weaving.*

Beautiful Holmes

CONTRACT CARPETS GUARANTEED MOTHPROOF

Gil Hodges Lanes, Brooklyn, N. Y. Architects: Weston & Weston, Brooklyn, N. Y. Interior Designer: Elsie Remmert, Huntington, L. I. Carpets installed by Rosof & Stone, Wantagh, New York.

Viewing Area: Pattern #9407; Color #340

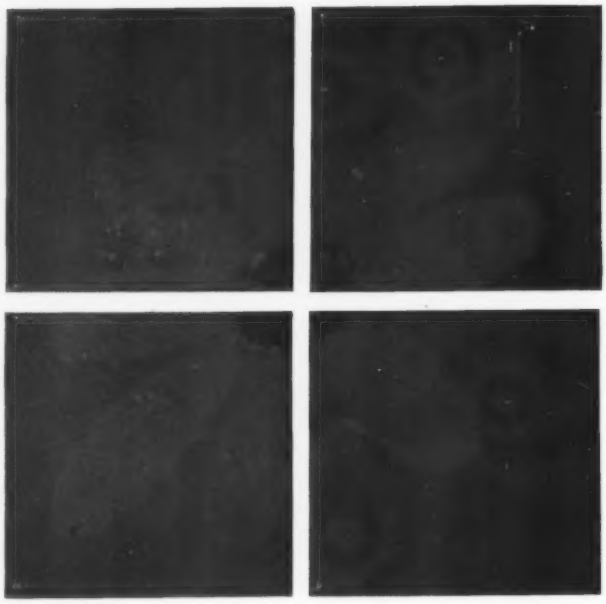
Cocktail Lounge: Pattern #9435; Color #450

The Burgess

...traditionally fine table design by Old Colony

Mahogany folding table with top banded in English yewwood with ebony line. Panelled legs. Two drawers have English yewwood front, brass pulls.
Dimensions: *60" x 20" closed;*
60" x 40" opened.

Old Colony
Furniture Company, Inc.
NASHUA, NEW HAMPSHIRE



Market Spotlight

continued from page 84

Colorful Tiles

Ray Smith, A.I.D. and Bill Straight, A.I.D., winners of the Florida A.I.A. Craftsman of the Year Award for 1959, and Florida Design Derby Winners for 1958 and 1959, have combined their individual talents for design, color and crafts to produce some of the finest ceramics and tiles in the southeast for use as accessories, table tops and wall plaques. Their designs are increasingly recognized as representative of the finest examples of the ceramics arts being produced today. And the reason is easy to see by referring to the examples which we have selected to show here. The thing that you will like about them is that they have the true handmade look, with bubbly texture and with designs drawn freehand, fresh from the kilns in smart effects. Designs include, besides those shown, a leaf pattern that is delightful when used alone or with the daisy pattern or with daisy and tulip combined. The tiles come in a range of twelve background colors, and they convey a quality of smartness and originality. For more information, and prices, inquire at Lozano-Fisher Studios, 64 East 55th Street, New York, or at Robert G. Mendlein, 64 N. E. 40th Street, Miami.

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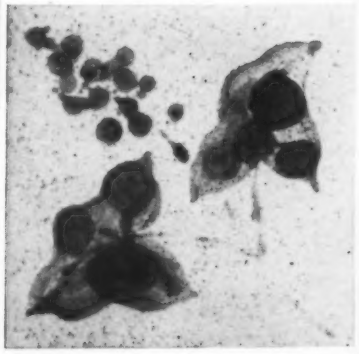

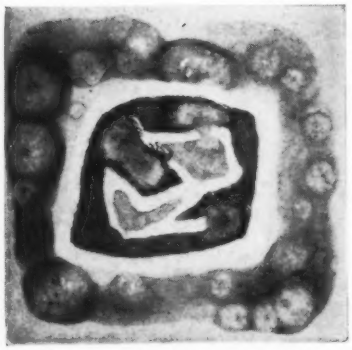

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Dramatic but practical Studio Room, with Textura vinyl Tatami flooring by Amtico Vinyl and Rubber Flooring Division of American Biltrite Rubber Company. TV and radio by RCA Victor.

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ROOM OF TOMORROW

1962

1962 Room of Tomorrow

Find exciting surprises, inspiring ideas—see brilliant styling, new products—in the "Room of Tomorrow." Not one, but three rooms—an elegant two-room unit and a stunning studio room. Each expresses new trends in design and color that you've never seen before.

The "Room" concept is a vital one. Says Emily Malino, A.I.D., designer: "Here we create homelike livability in hotel-motel rooms with elegance and flair—blending restful colors with delightfully gay accents, and including all the practicality required for maximum guest comfort and minimum maintenance."

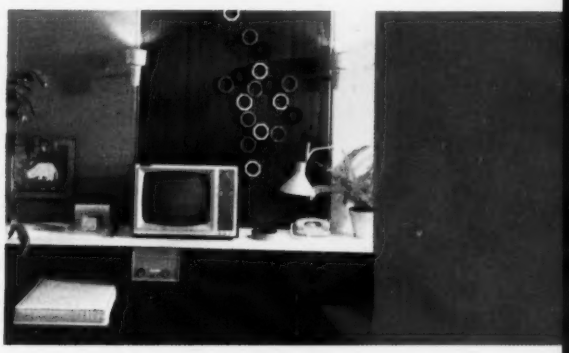
Be sure to see what the 1962 "Room of Tomorrow" can do for you at the National Hotel Exposition, New York City, November 6-9, 1961 and at the Mid-West Hotel Show, Chicago, February 20-22, 1962.

Bathroom by Crane Company; Tropiglas panels by Naugatuck Division of United States Rubber Company.

Lighting by Lightolier, Inc.; Luxtrol dimmer controls for all lighting by Superior Electric Co. Fedders "Vectormatic" heating-cooling unit.

Dwyer Products Corporation kitchen unit with electric range and refrigerator.

Drapery, upholstery and bedspread fabrics by Cohn-Hall-Marx Division of United Merchants & Manufacturers, Inc. (drapery fibers by Eastman Chemical Products, Inc.), and Deering, Milliken & Company's Milium coated insulation on lining.



Parkwood Laminates-Decotone Products Div., Fitchburg Paper Co., and American Cyanamid Company—on studio wall and on Simmons' furniture. Telephone and communications equipment by American Telephone & Telegraph Co.

Air-conditioning by Fedders Corporation; sunburst Tropicel panels by Naugatuck Division of United States Rubber Co.

Decorative ceramics and wall grill by Harris G. Strong; Deering, Milliken & Company's Milium coated insulation drapery lining.

Furniture by Simmons Company; Naugahyde upholstery by United States Rubber Company; steel products by National Steel Corporation.

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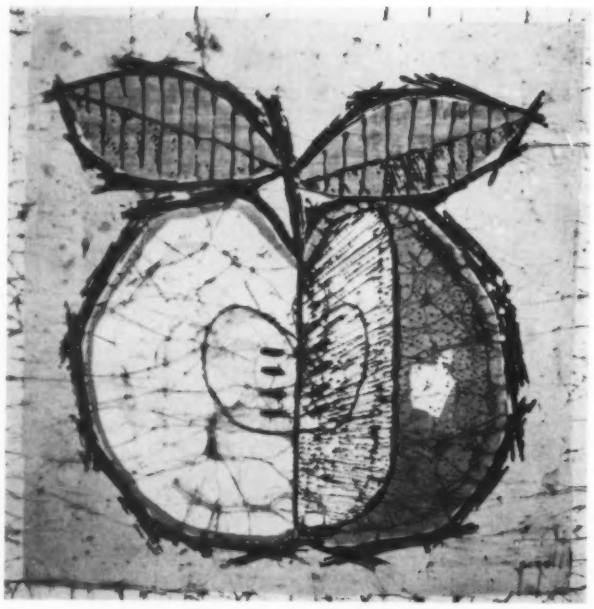

Market Spotlight

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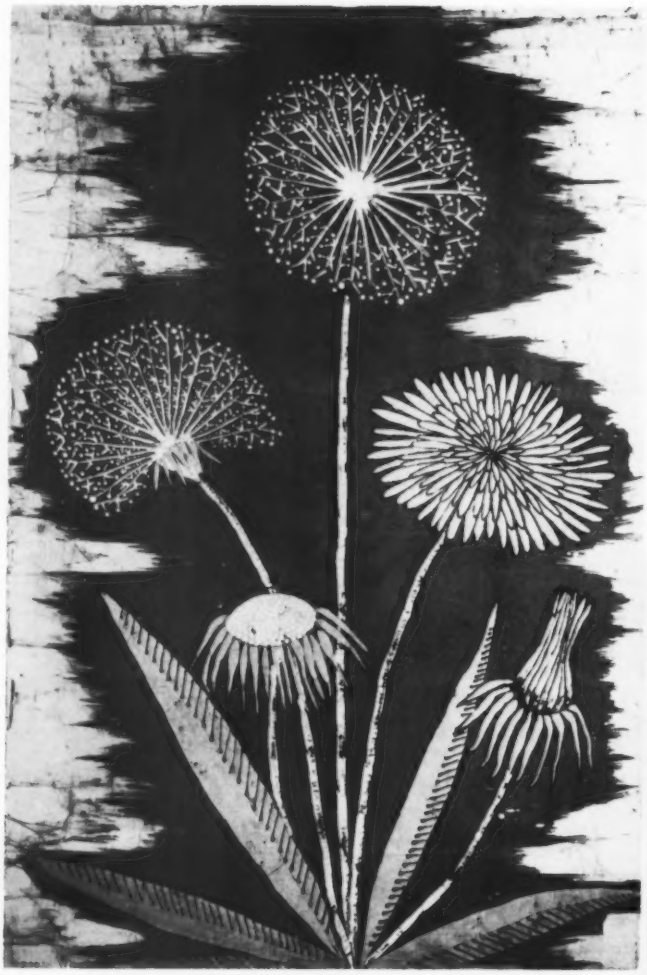
Batik Fabrics

Let's consider batik, or resist dyeing, for a moment. Batik is the oldest method of applying design and color to fabric, popular in the South Pacific islands and some sections of China, where it has been in use for over a thousand years. Plain white cloth has wax applied to it, covering the parts not to be colored, and it is then vat-dyed, resulting in batik. Progressive dyeings naturally must progress from lighter tones to darker for the characteristic "crackle" effect, resulting from the wax cracking and allowing dye to seep through. For really new decorative treatments, they are ideal for roller shades, wall hanging, screen panels, room dividers—and, on linen, as tablecloths of distinction. For three years Pegott Designs, 9331 S.W. 62 Court, South, Miami, Florida, has been investigating the possibilities of hand-blocked and silk-screen processes, and, after much experimenting, has perfected the dyes and formulated waxes which resist the heat of vat dyes after four or five immersions. Striking examples of this provocative method of producing colored fabrics for the interior designer are shown here, and examples may be seen in New York at America House, 44 West 53rd Street.

Continued on page 102



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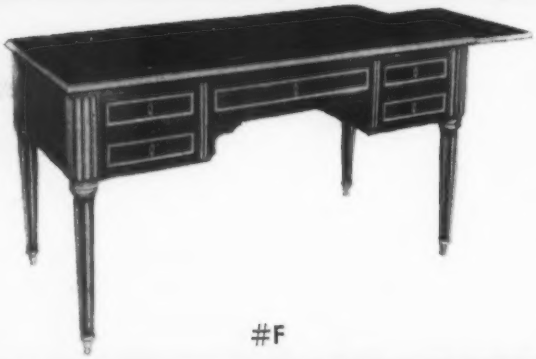

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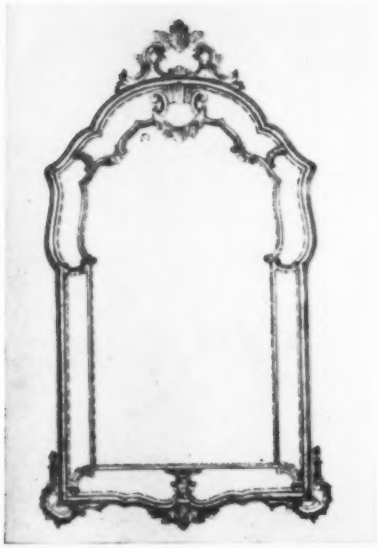


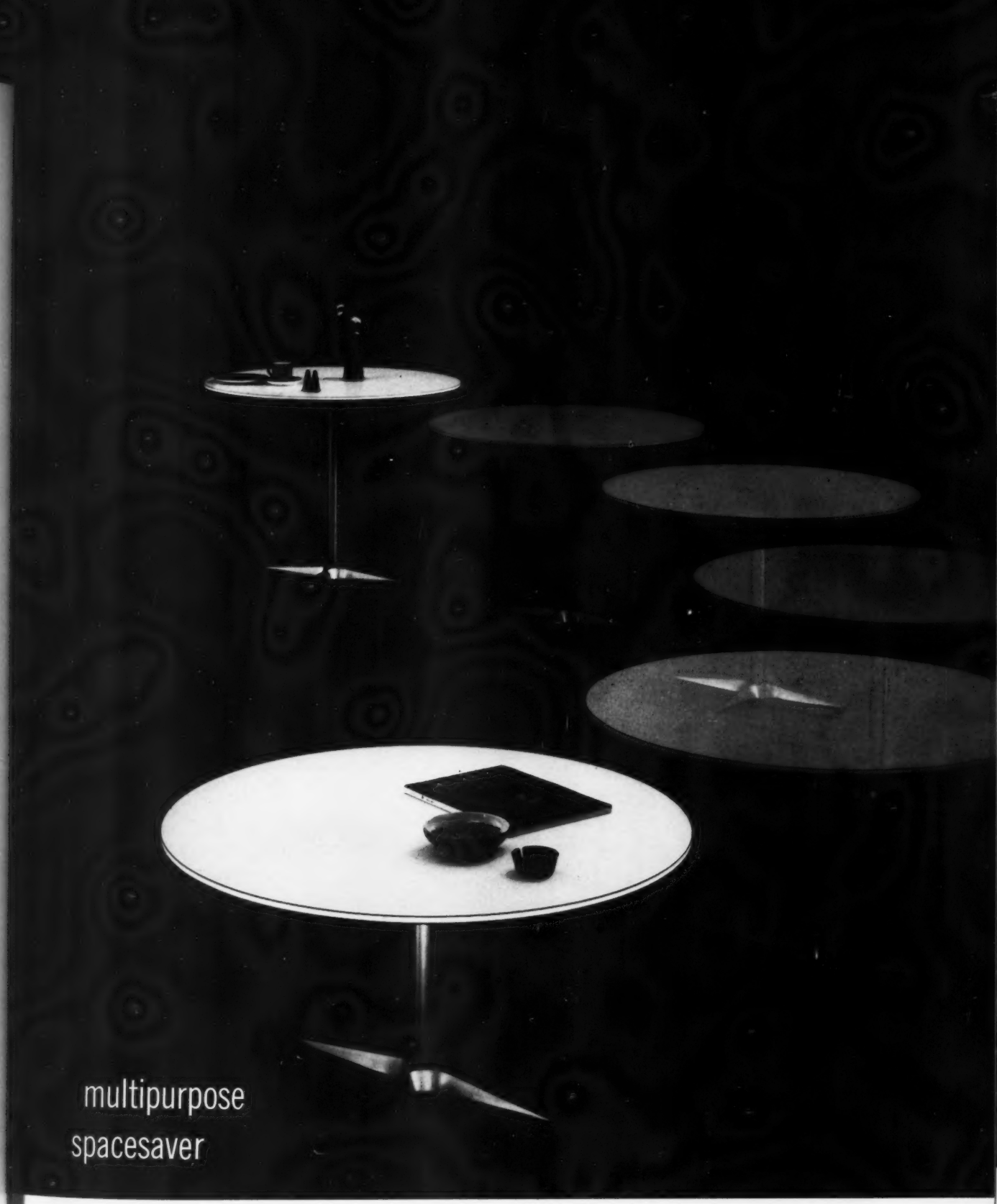
Market Spotlight

continued from page 98

Mirror Firm In New Location

It is with a feeling of great pride that D. Milch & Son, Inc., manufacturers of mirrors, contemplate the fact that it is the only company in the mirror industry still under the same management since its founding—in this case 1898. Specialists in this field, the firm has a roster of names in its record of clients that reads like Who's Who, and its products are in homes in all the far corners of the world. And now after thirty-seven years at the old location, new and spacious showrooms have been opened at 511 East 72d Street, New York, where new designs just introduced by the company as well as the old standbys, indicating their classical worth and the firm's sound *modus operandi*, are displayed to better advantage. Craftsmen in Italy and New York are under direct control of the company, and only those designs of traditional mirrors whose proportions can be properly reduced for present day housing are faithfully reproduced. With but few exceptions, such as a large square mirror designed in 1901 by the well-known late architect, Stanford White, and still one of the most popular designs in the line, most mirrors are hand carved. In that category and presented here are: the Louis XVI trumeau, 32″ x 54″, antiqued white and gold, expertly balanced and with charming curved arch; double frame mirror, delicately wrought in distressed gold finish, 30″ x 55″; baroque oval with traditional bowknot and rosebud design which is an exact reproduction except for the bottom which is slightly modified as the original ornamentation had a tendency to break off. The handsome restrained black and gold mirror with double arch and an adaptation of the acanthus leaf design is composition, overall size 29″ x 45″.

Continued on page 108



any table height in 15 seconds!

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(New 4-prong base shown is CHF No. 956)

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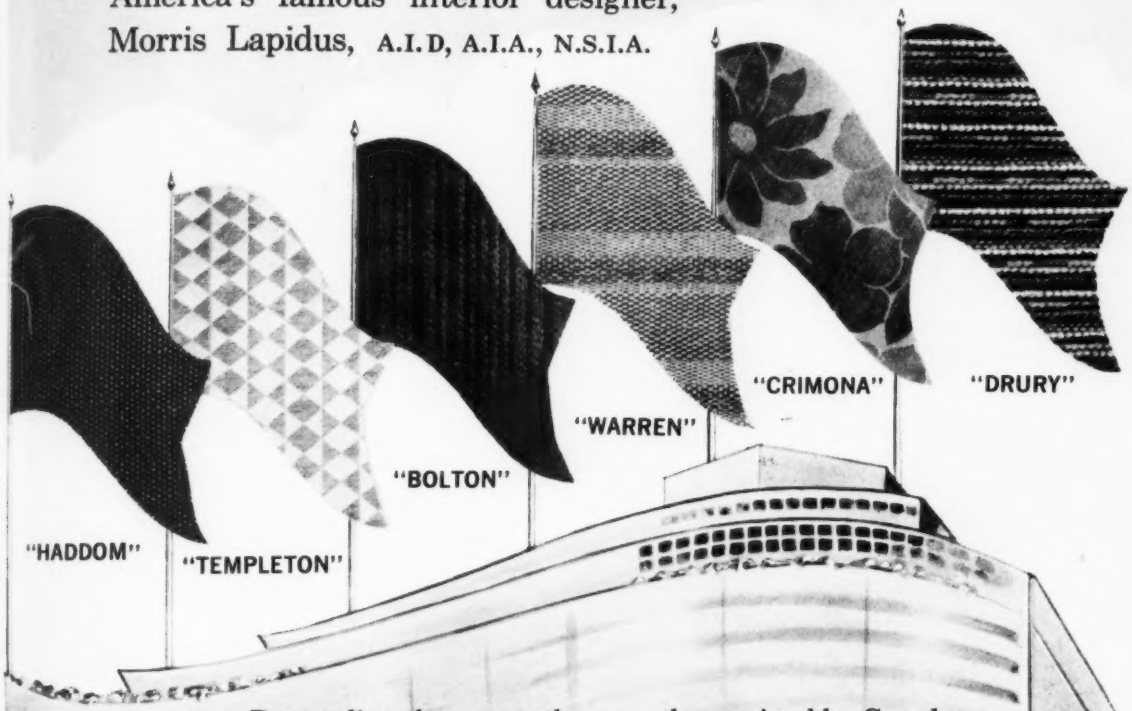

Demanding the smart, the new, the serviceable, Croydon Decorators Fabrics met the discriminating high standards set by Mr. Morris Lapidus. From the finest mills here and abroad Croydon selected gorgeous colors of matchless quality to complement the smart design and decor of the sumptuous luxury suites at the New Summit of New York.

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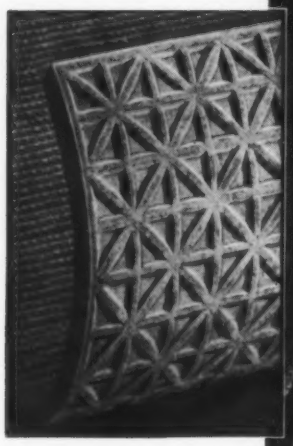

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See Sweet's Catalog File Number A.I.A. FILE NO. 28-E 1961. Samples and more information on RUBBER-TOP *and all Allen-made rug cushions available on request.*

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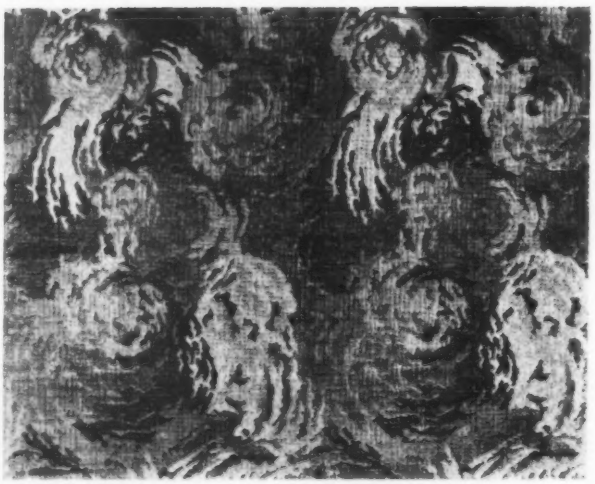


Kaleidoscope

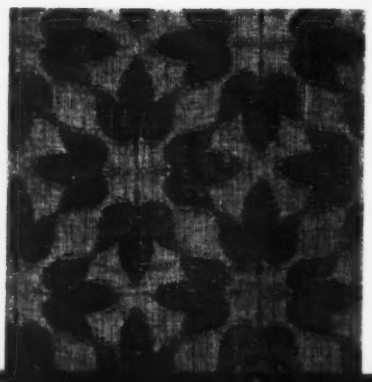
Market Spotlight

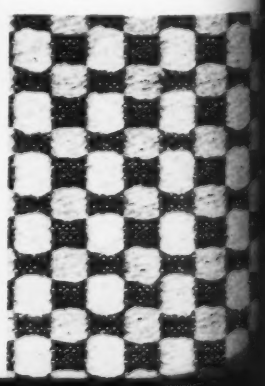
continued from page 102

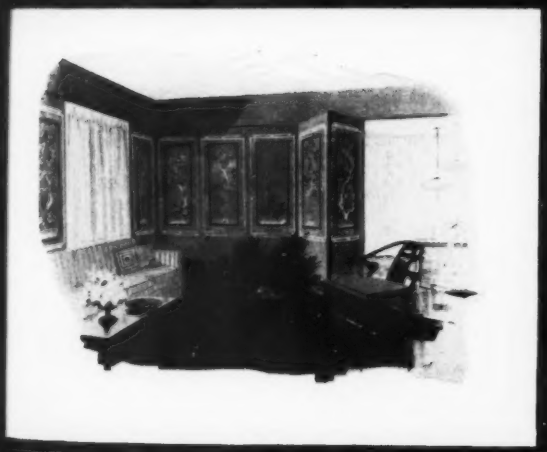
New Fabrics, New Techniques, New Colors

One of the many features in the new fall collection of fabrics at H. B. Lehman-Connor, 509 Madison Avenue, New York, is a new printing technique. As described by the firm's designer-stylist, Peter Lauck III, it is based on the half-tone process used in photo reproduction but adapted to screen printing. We don't pretend to understand it, but we do know that the results are rather spectacular. The large-scale Belgian linen print *Kaleidescope* pictured here is an example. The design resembles an abstract painting, and colors are subtly combined for a washed tonal effect with numerous gradations of color and overlapping of pigments. The closest comparison we can think of is a contemporary oil painting. A second outstanding feature of the collection is a series of all-cotton 36″ suede cloths. Completely water repellent and unusually soft of hand, they are available in 14 colors ranging from white and eggshell to deep tones of blue and purple or glowing red and shocking pink. Printed designs on this material are especially effective yielding a luxuriant feeling of richness as in *Omar Khayam*, illustrated. Actually, the bulk of the new line is made up of upholstery and casement fabrics, and the three shown here give some indication of the great variety of woven fabrics offered: a sturdy, waffle-like texture of wool, spun rayon and nylon; a puffed damask with a pleasing iridescent quality; and a novelty Jacquard weave with a swirl design in softly fused colorings. A series of the new woven fabrics called the "Perugian Collection" has been assembled in a 9″ x 12″ book of samples including 6 patterns in 47 colors. This is available at $10.00 a copy. It is truly a multipurpose collection with fabrics suitable for upholstery, draperies or bedspreads. The excellent color palette developed earlier by Mr. Lauck is continued here so that all fabrics in the line can be coordinated.

Continued on page 112







KAKEMONO

A happy translation of Japanese flower arrangement into panel designs

"Kakemono" is from Volume VII, the definitive and versatile new collection of scenics by Murals, Inc. This five strip mural covers eleven feet eight inches of wall-space, was designed by the West Coast mural painter Robert Crowder. Volume VII, a significant achievement in the field of wall decoration contains, in addition to this mural by Mr. Crowder, the work of such distinguished artists as Marcel Vertes, Bjorn Wiinblad, Federico Pallavacini and the well-known wallpaper designer Philipp Yost. Write on your letterhead for a free miniature of "Kakemono" or the Volume VII sample book at $17.50.

MURALS, INC.

16 East 53rd Street, New York, N. Y. **Main Offices:** 134-12 Atlantic Avenue, Richmond Hill 19, New York **Crossley Showroom:** 220 Decorative Center, Dallas, Texas
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Showrooms: 317 E. 34th St. N. Y. 16

CHESAPEAKE-SIEGEL-LAND INC.

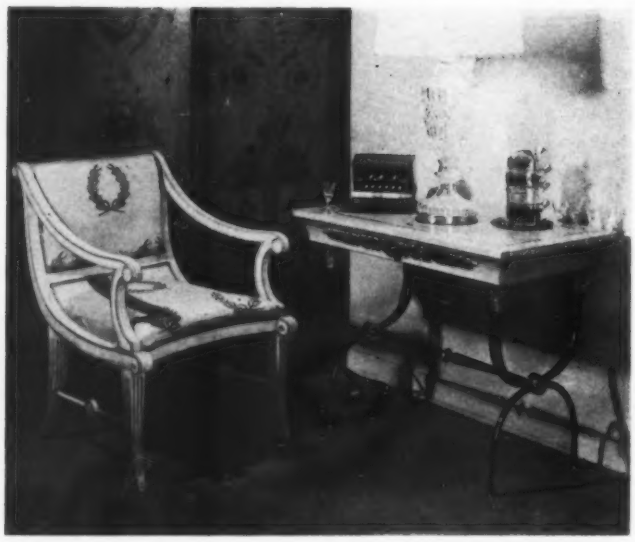
Market Spotlight

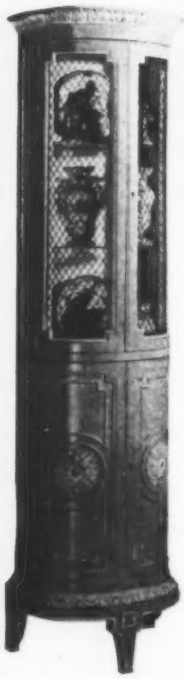
continued from page 108

Old World Elegance

New 18th-century furniture and accessories, beautifully scaled and enhanced by exciting handcarved details, with both wood and painted finishes, are on view at the Brunovan, Inc. showrooms, 425 East 53rd Street, New York. The designs include chairs, loveseats, tables, cabinets and mirrors—all adapted from originals. A number of examples are shown here: A Recamier sleighback side chair, finished in black lacquer with moldings and trim in gold leaf, alongside an antique Empire mahogany console with marble top and mountings of chased brass; Queen Anne splat-back side chairs in red lacquer with handpainted chinoiserie decoration surround a French walnut table of Empire design; a Directoire credenza finished antique burnt orange, with gray trim and marbleized top and base, is stunning for an entrance hall or foyer; also striking for their graceful lines and careful workmanship are a blonde burlwood table top with violet wood inlay on gunmetal steel x-legs, and sleigh-back armchair finished antique white; and, notable for its delicate scale, the half-round narrow vitrine with two grille doors fitted with glass shelves and two paneled doors, is unusually versatile.

Continued on page 118





Très Charmants...

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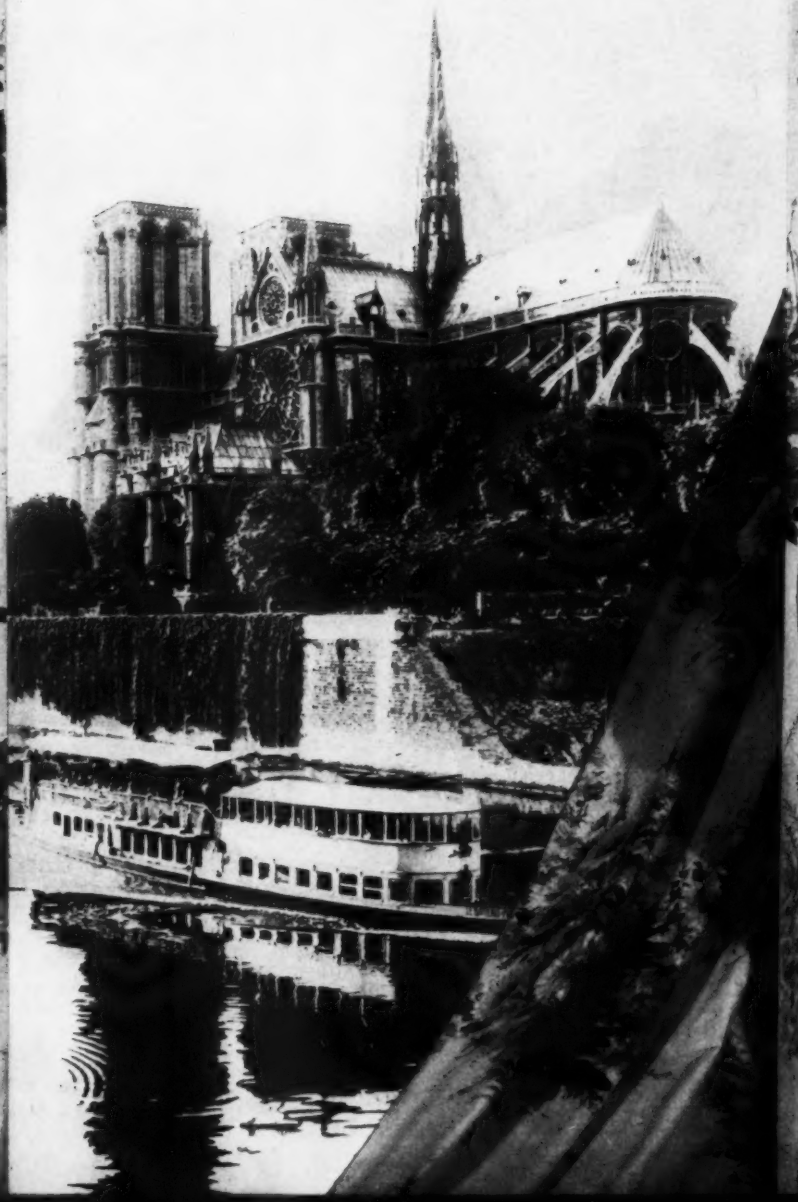
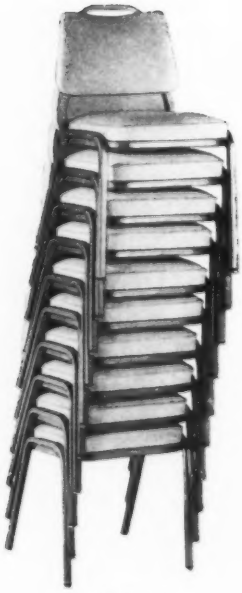


Shelby Williams

No. 8040



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in addition to the finest wood seating. Shelby Williams offers a complete selection of superb quality, highly styled metal chairs.

Above all . . .
Quality and Style

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18' overlapping Formica® wall panels, Steinberg's Groceteria, Montreal

To a designer who seldom answers advertising

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1. Two new finishes especially for vertical surfacing.
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These developments are of immediate importance to designers and specification writers concerned with commercial and institutional construction and remodeling.

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Charleton has created a collection of accessories in the great tradition of the Renaissance.

This hand-carved wood figure by a distinguished Florentine artist is delicately antiqued with silver and gold. 52" high.

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Featuring 24K GOLD PLATING

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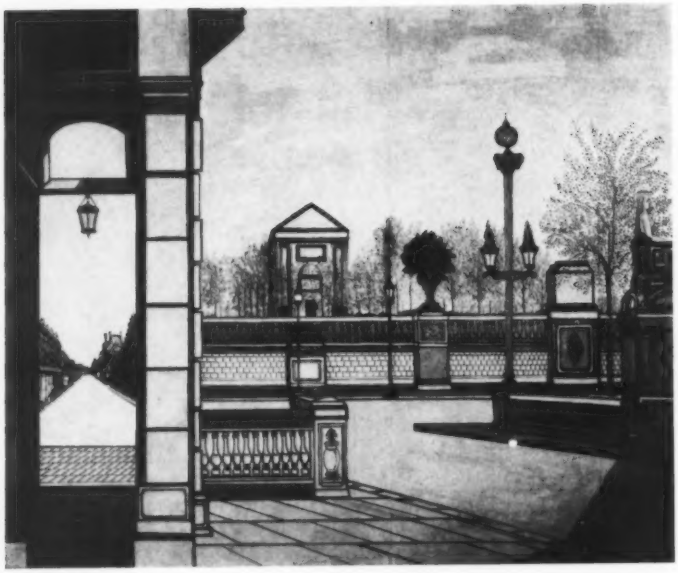

1

2

Market Spotlight

continued from page 112

1—Inez Croom features *Paris Square*, a mural of unusual appeal by artist Johannes Scheifer; finely drawn perspective in colors of delicately shaded blue-purples and gray, with green and red accents; custom colors available.

2—Shown in a display by Ethel G. Baum, A.I.D., at the Design Center, *Park Frolic*, by Richard E. Thibaut, Inc., is one of four charming scenes from group of murals in four colorways; grille effect dado, which may be used also on ceiling or sidewall, creates illusion of space; plain ground is also available.

3 & 4—Nancy McClelland, Inc., is supplementing documentary wallpapers with series of 20 custom order murals, painted in Paris by group of young artists, delivery in one month; realistic and charmingly old school, there are six panels to a scene, each 20″ x 7′ high, though size may be cut down for lower height rooms; shown are *Depart du Ballon* and *Jardin a la Francaise;* series is diversified in subject and locality, from *Les Comediens* to the tropical *Bresil* and *Villazi Sicilien.*

Continued on page 122

3

4

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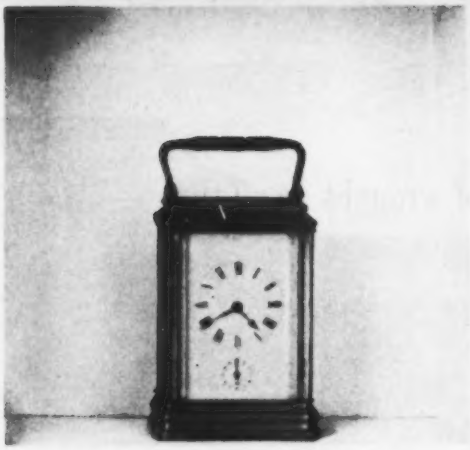

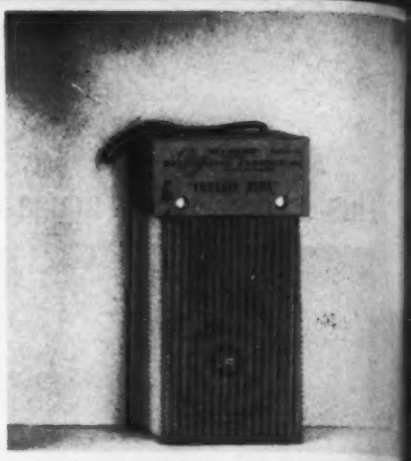

Book 453 "Curtain Time" $7.50 45 patterns, 218 samples, dacron sarans, bembergs, silks, fortisans, linens, cottons, fiberglas

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Book 454 "Damascus" $12.50 13 damask weaves, 132 samples, 6½" x 12" jaspes, moires, selftones, textured weaves

Book 443 "Taffeta Plus" $6.50 11 patterns, 140 samples, 7" x 7" plaids, stripes, checks, dots, moires, solids, dobbys, weaves

Book 446 "Rex VI" $6.00 6 patterns, 120 samples, 5" x 10" . . . stripes, plaids, stries, textured plains, smooth satins

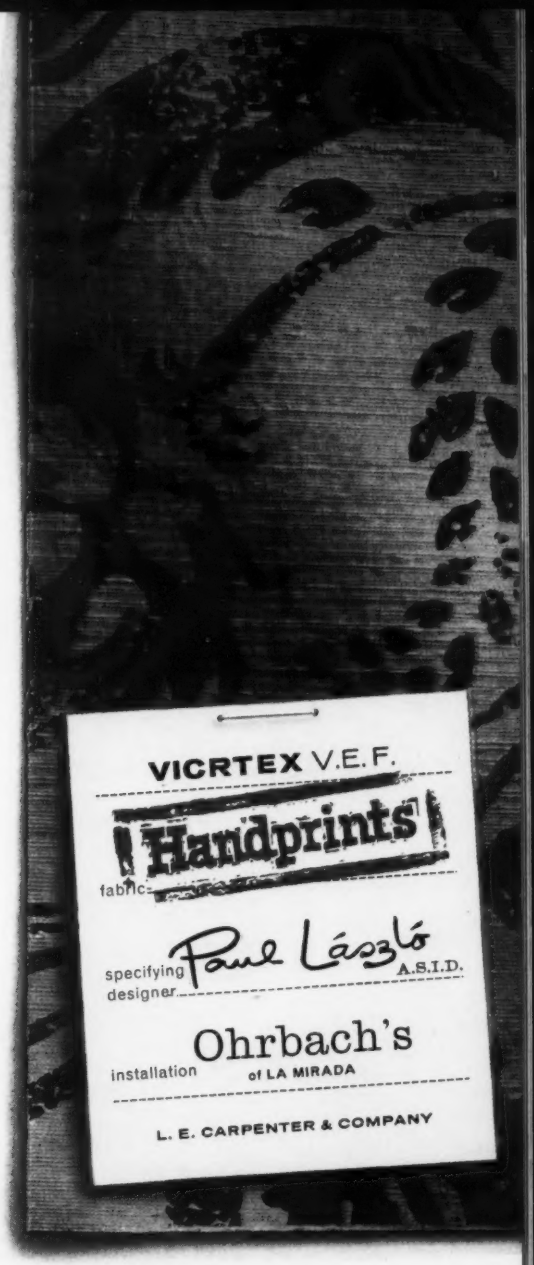
Book 452 "Sculptura" $12.50 20 textured upholstery patterns, 95 samples, 8" x 12½" . . . sculptured weaves and quilted effects

Book 451 "Excello Upholstery" $16.00 10 patterns, 127 samples, 5" x 10" herringbone, houndstooth, stripes, damasks, tweeds, weaves

Book 450 "Figures and Stripes" $7.50 11 upholstery and drapery patterns 52"-54" . . . 113 samples, 5" x 10" stripes and brocades

Book 431 "All Linen Volume III" $5.00 17 patterns, 130 samples, 5" x 10" plaids, stripes, two-tones, plains, embroideries, casements

DECORATIVE FABRICS, INC.



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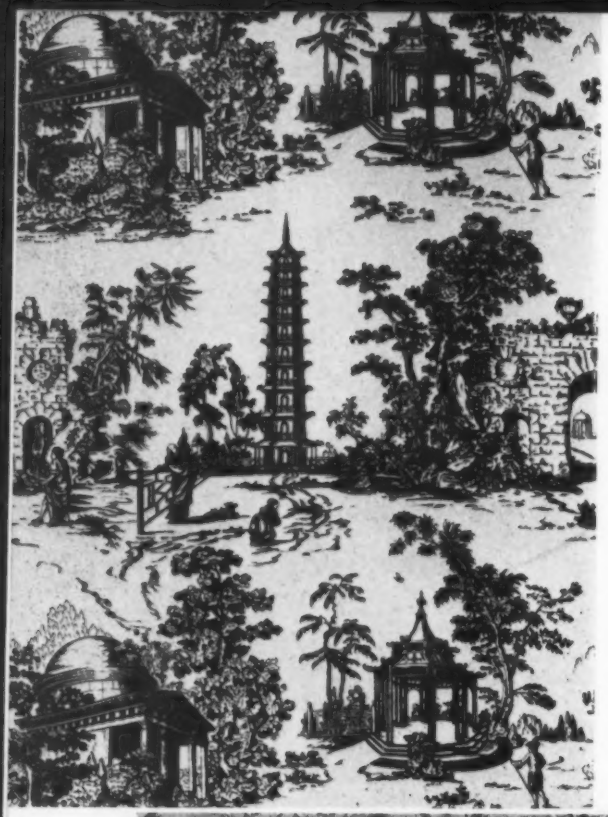

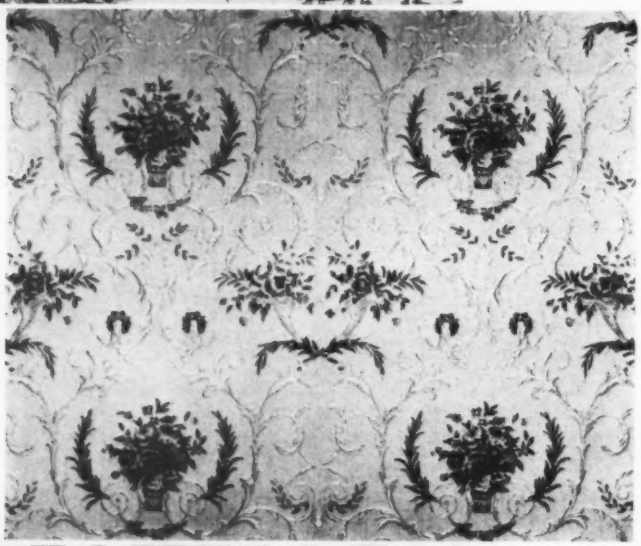

Market Spotlight

continued from page 118

Recoloring Emphasized in New Collection

Tradition plus elegance are carried on in the new fall collection of Arthur H. Lee & Sons, 501 Madison Avenue, New York. Comprised mostly of imports manufactured in the company's own factory in England, the collection is new though comfortingly familiar as old designs have been recolored to meet current trends, some correlated with other fabrics and others modified and updated without affecting their true value. There are forty-five new designs and up to five hundred colors—an extensive color range. In the wool series there is an interesting ribbed all-wool in solid colors, a unique soft woven wool felt; a hand-crafted flame stitch, dimensional in effect, and 12 new colors, including earth tones in the "100 Cloth" of worsted satin. Cotton rep represented by fifty-five colors, has an interesting stripe to coordinate with fifteen woven designs. The velvet range in its two weights has 78 colors, all treated for spot resistance. And, as for so many years, the company offers a large selection of crewel embroidered designs and a linen print that has the value of crewel such as *Walton*, presented here, available in six colorways. Of interest, too, are *Kew Gardens*, a toile from the Victoria and Albert Museum, in four colorways; *Lotus*, an Art Nouveau period design, in linen and cotton with coordinated casement fabric in white, and *Selsdon Panel*, one of the company's standard panel designs in charming pastel hues. As part of its service, the company offers a sample book on its wool fabrics which works on the swivel principle, contains 13 large swatches with postage stamp size color swatches below it. Priced at $15 this is rebatable after the purchase of $50.00 worth of merchandise.

Continued on page 128

For those who seek sheer, breathtaking beauty, the logical choice is Vanleigh. Here, in spacious decorator settings, the world's richest treasures in furniture and accessories are spread before your eyes with a lavish hand . . . and stamped with the look that is
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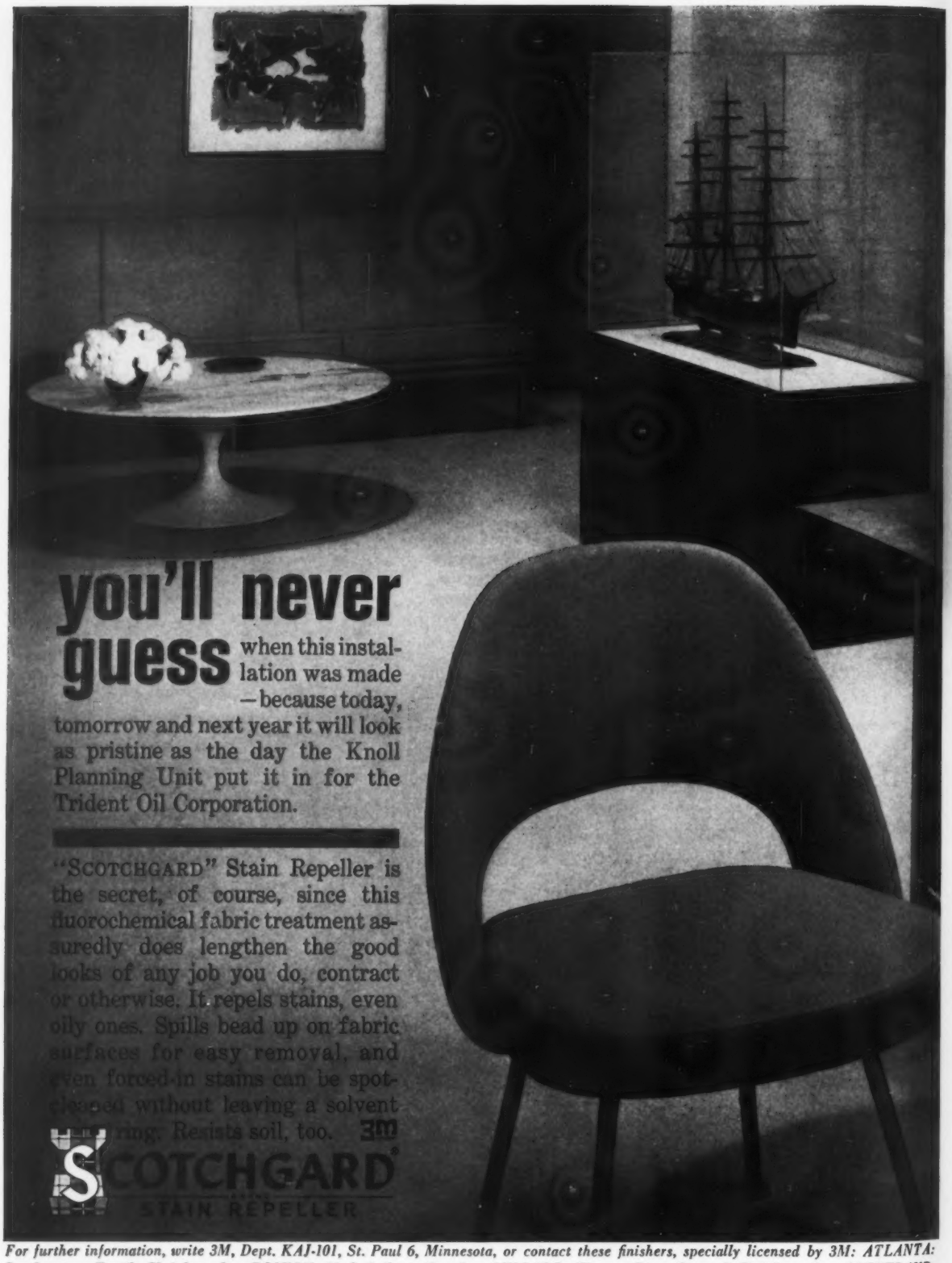

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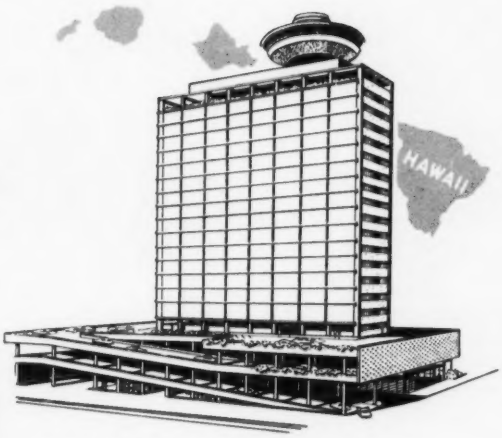
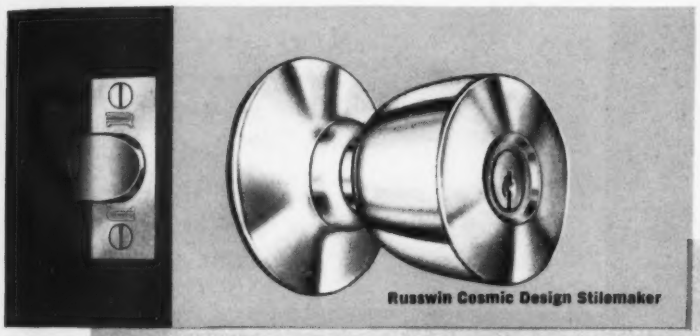
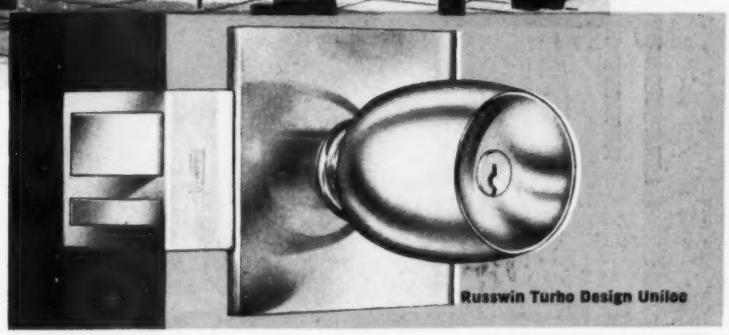
Public Safety Bldg., Anchorage
Architect & Assoc.: Edwin Crittenden, Anchorage, Alaska
Hardware Contractor: Glass, Sash & Door Supply Co., Anchorage, Alaska
Doorware: Stilemaker; Heavy-Duty Cylindrical Locks



The Ala Moana Building, Honolulu
Architect: John Graham & Co., Seattle and New York
Hardware Contractor: Theo. H. Davies & Co., Ltd., Honolulu, Hawaii
Doorware: Unilocs



Russwin Cosmic Design Stilemaker



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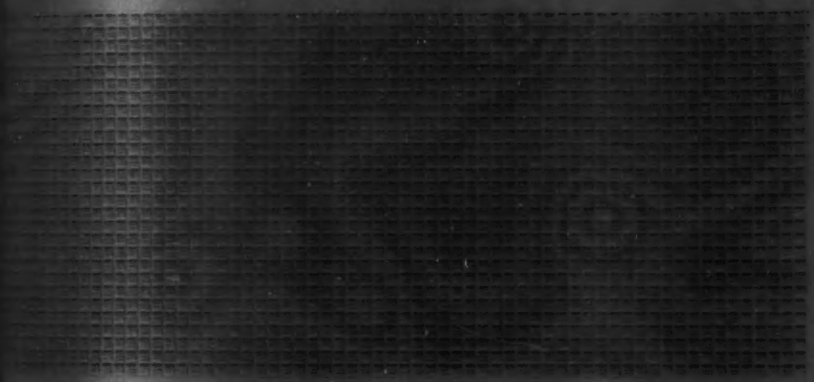

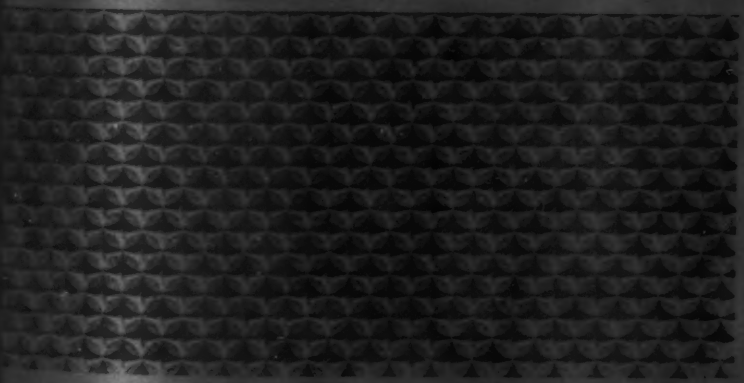

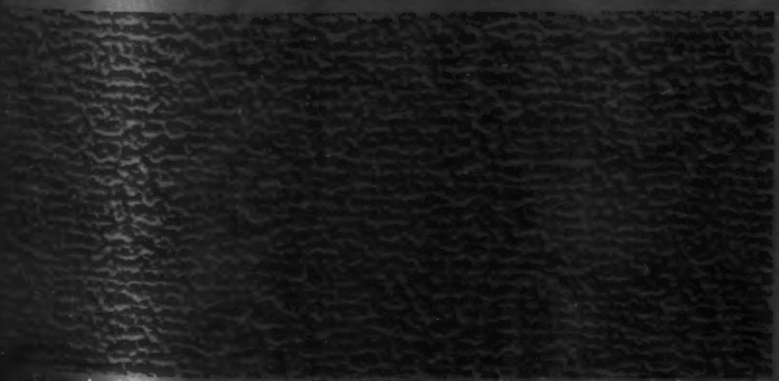

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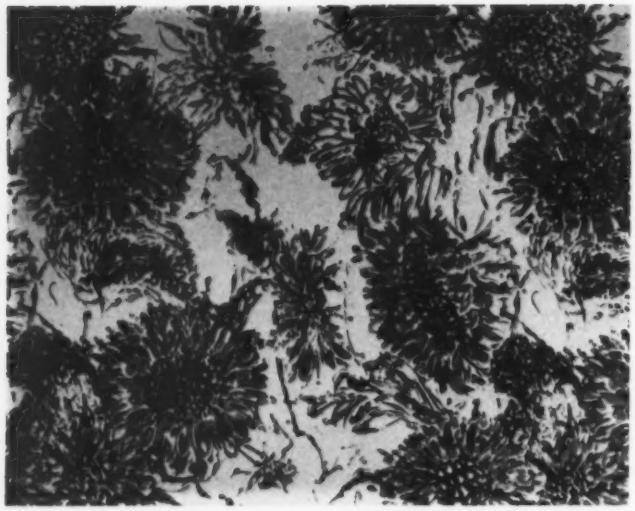

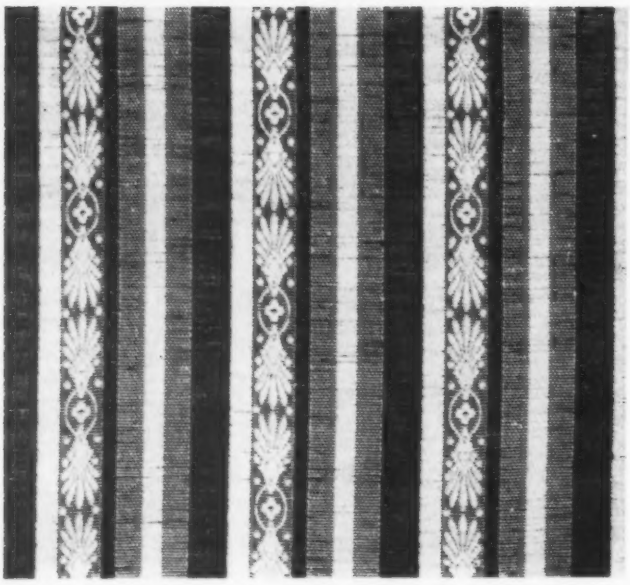

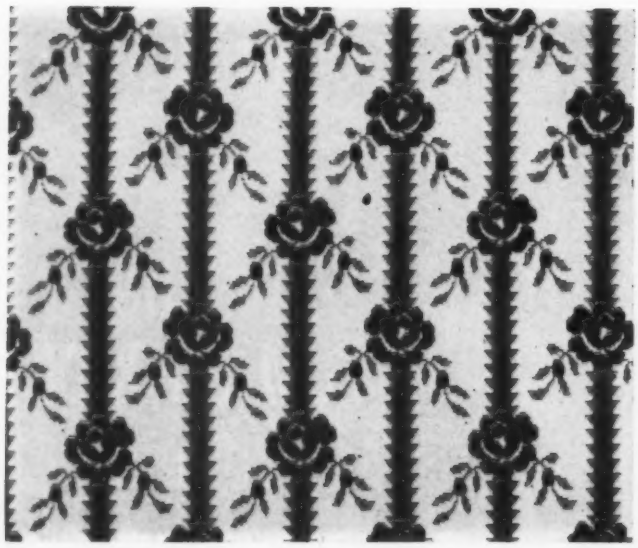

Market Spotlight

continued from page 122

Largest Line in Company's History

With the introduction of their new fall collection, Stroheim & Romann, 158 East 56th Street, New York, proudly announce that it is the most extensive line in the history of the company. More than 1300 numbers are available in several hundred qualities and emphasis is placed on contemporary texture of woven designs with fabrics brilliantly colored. Hot, pinky reds, oranges and interesting tones of green are the basis of a gradated color coordination between numbers which makes for easier selection of fabrics. Matelassé, making a comeback in popularity, has been keyed and styled for contemporary use with a range that is noteworthy. Heavier in weight than is customary, with traditional pastels at the bottom of the palette, the designs include two-tone and monochromatics that are not unlike a subdued stained glass with some designs available in nylon. Many staples such as the cut velvets have been given an up-dated look and the line of deep pile cotton velvets has a remarkable range of 125 colors. Emphasis on English prints, also, is continued with chintzes, toiles, florals, Jacobean designs given fresh color treatments and domestic print standbys recolored in sharp bitter greens, pinks and blues. Taffeta in several weights, with 30 colors in one range alone, is also again available in the paper-thin weight. We present here a cotton velour in traditional stripe and floral design; a cotton and spun rayon stripe with acanthus leaf motif; a vat-dyed Danish floral 48″ wide, on cotton sateen, available in three colorways and a handsome 36″ repeat on Belgium linen in a damask design.

Continued on page 134

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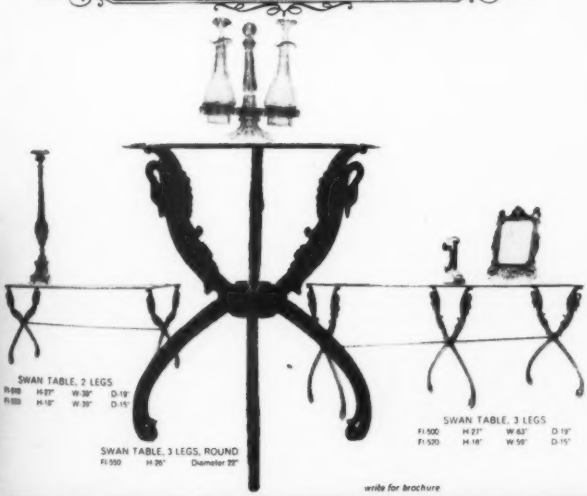

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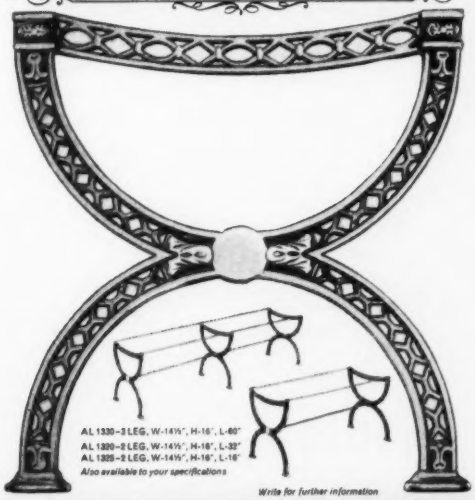
French Brass



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Pictured Above: Emily Malino, A. I. D., in the 1962 Room of Tomorrow.

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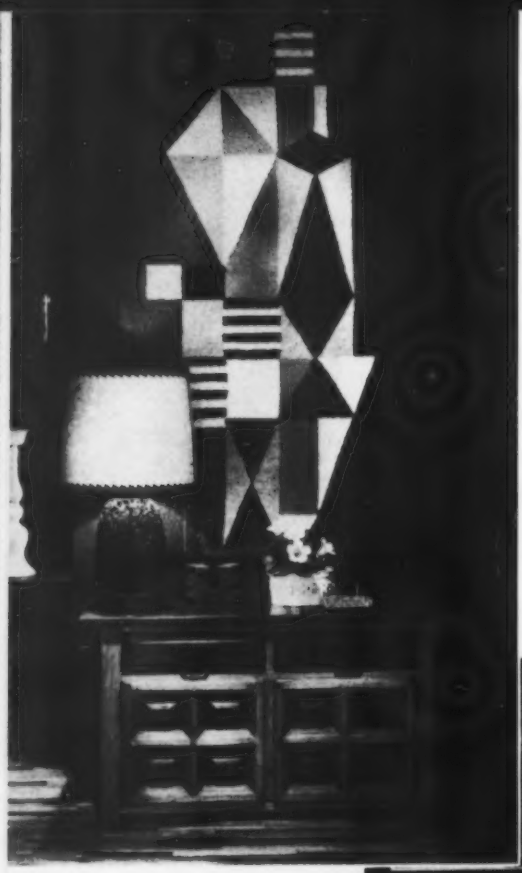


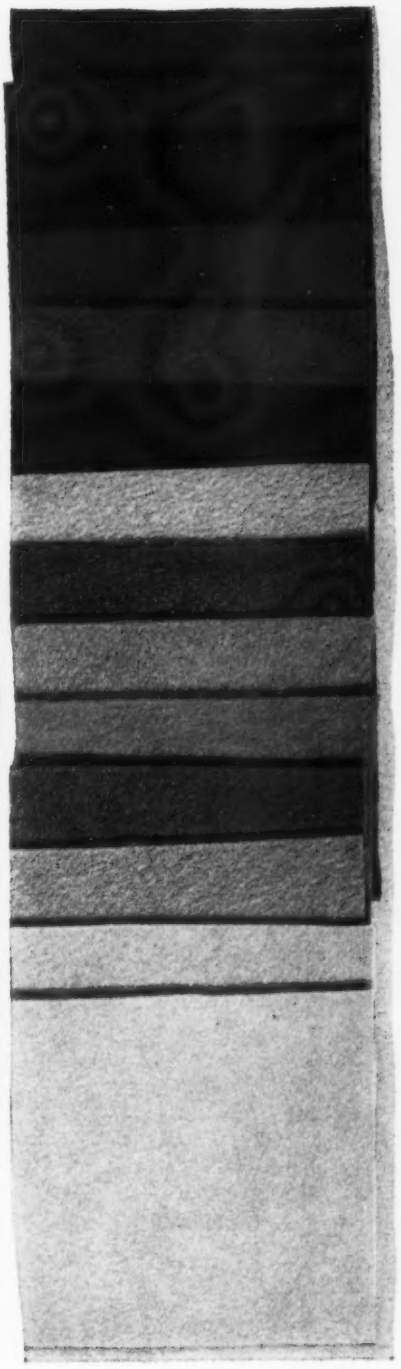
Market Spotlight

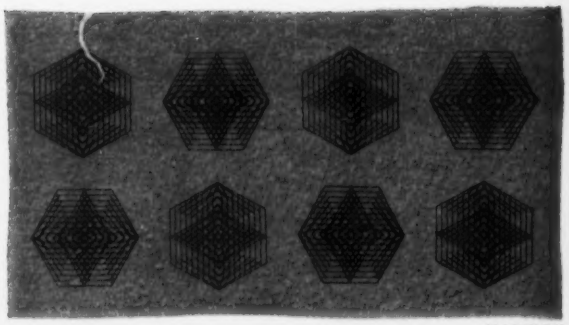
continued from page 128

Elegance from Abroad

A world of visual excitement has been created in the new floor-through showrooms of Luten, Clarey, Stern, Inc., 1059 Third Avenue, New York. Warmly dramatic, with deep charcoal walls and light wood floors, the new space triples that of their former quarters, setting the stage for the firm's worldwide collection of furniture and accessories. To retain the illusion of unbroken space, the showroom's designers have subdivided certain key areas into islands of display which also act as traffic guides. Special overhead lights spotlight other individual displays and heighten the overall feeling of visual drama. For example, immediately as you enter and to the right, 500 feet of track has been erected for the display of Clavos superb Spanish rugs and bedspreads. The rugs are suspended full length and can be viewed from both sides having the effect of huge colorful paintings. Alongside are X-shape benches by the same firm, upholstered in luscious shades of velvet and leather. Further along an old handcarved Moroccan screen from Margit Pinter acts as divider for a striking bedroom group with Moore, Rockwell, White Associates wrought iron headboard and white lambskin rug, Clavos spread, Beemak stool, and Morrison Imports red lacquer leather chests; the living room setting features a mahogany panel screen from Decorative Imports, new Van Keppel-Green furniture upholstered in Larsen fabric, jackal fur rug, Beemak table and Morrison lighting cluster of various colored glass; another area highlights a Spanish chest from International Classics, Gloria Finn limited edition handhooked rug and Dean Trimble lamp base; a new rattan chair and ottoman from Decorative Imports are used in a setting with Van Keppel-Green table, J. Lowell Groves ivory inlay, rosewood panels and Bill Goldsmith painting.

Continued on page 234





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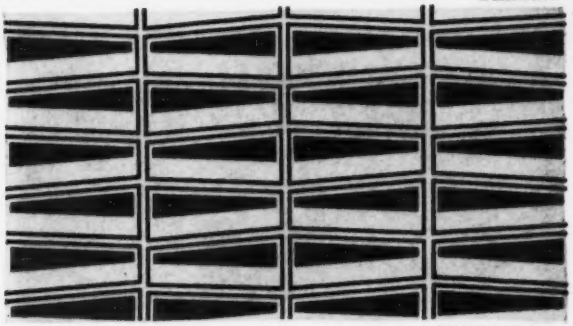

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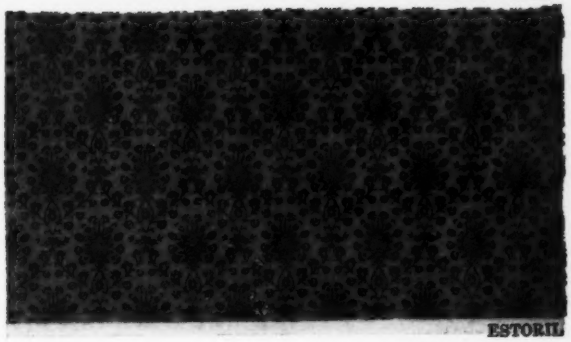

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THE CORPORATE IMAGE

If proof were needed to show that the non-residential phase of interior designing has matured into big business on a national scale, a careful perusal of the pages of this issue would supply the proof. The material presented shows the work of forty interior designers covering a geographical area of fifteen states representing every regional area of the country.

The interior designer's role as sculptor of the corporate image through the interior environment that he creates for business is now well established and respected.

Our international or engineered style of building has played an important role in bringing this about. The sterile and clinical aspect of architecture, or perhaps building would be a better reference, has supplied the impetus on the part of owners and management to engage the interior designer to supply an environment complementing the emotional requirements of the human beings who must occupy these engineered interior spaces.

I have always felt that the finest non-residential interiors are created by professionals trained in residential work because of their instinctive sensitivity to the requirements of the individual. Space planners often are preoccupied only with traffic flow, efficient use of square footage in terms of desks, chairs and filing cabinets. That a human being is destined to spend the productive part of his life in the area is too often a secondary consideration.

If you continue to design for human beings you will add great human stature to the corporate image.

Hanny Anderson

HOTELS · MOTELS

Interior Designer: **Morris Lapidus, A.I.A., A.I.D., N.S.I.D.**
Morris Lapidus, Harle & Liebman
Installation: **The Summit**
Location: **New York, N. Y.**

The Summit is the first new hotel to appear in New York in more than three decades. It is also one of the most controversial. Morris Lapidus, who served in the dual role of architect and interior designer, has been lambasted from all sides for his work in both areas, yet the hotel, like the many others he has designed in the past, has proved to be one of the city's most successful. Perhaps the key can be found in his own words, which are presented here not in defense of his work but as a declaration of the Lapidus credo.

"I know that my work, particularly in the architecture and interiors of the hotels I have designed, has been controversial, often ignored by the architectural press and sometimes condemned. Yet these same hotels are quite well known and admired by the general public. Why? I have little patience (I'm referring now to interiors only) with those interior designers who go on digging up the beautiful dead bones of the past (and they are undeniably beautiful) to clutter the interiors in which we live our modern lives surrounded by every convenience of today's scientific technology. I have just as little love for the modernists who create the avant garde, barren, sterile interiors of tomorrow. My work at first glance seems to have both of these faults or virtues. An explanation seems to be in order; this, then, is my credo:

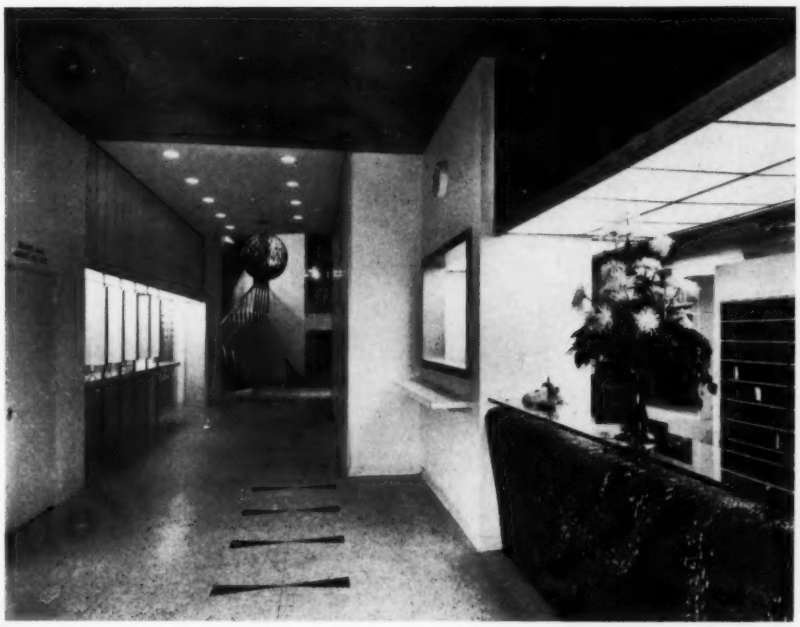
"We all seem to be seeking the architecture and art of the future, but we forget that without a past there can be no future; past is always prologue. Developing a design of the future without an understanding and a love for the past only succeeds in creating an art of the moment, an art without roots, an art in a vacuum that is here today and then gone forever. Examples: De Stijl, abstract art, Kiesler's endless house, Mondrian and even Miesian architecture. There can be nothing lasting in an art that does not spring from the past, using the same undying creative inspiration to find a path to an art expressive of the world we live in today and perhaps a better world of tomorrow. This to my mind is true of all arts—music, painting, sculpture and architecture. Here, then, is the motivation of all my work: satisfying the emotional hunger of man's primitive love of adornment (the basis of all art), refined and developed, millenium after millenium, expressed in the idiom of today, remembering yesterday, groping for tomorrow."

Continued on page 146

Preston Robert Tisch (left), president of Loew's Hotels, Inc., and Laurence Alan Tisch, chairman of the board of Loew's Theatres, Inc., builders of The Summit.

OPPOSITE PAGE
Four color views of The Summit's interiors: looking at the page horizontally, upper left, Casa del Cafe; upper right, the lobby; lower left, the Presidential Suite; lower right, the Carioca Lounge. All interior photographs by Gottscho-Schleisner.

Seating area in lobby is defined by Leonard multicolored rug and includes Gerber built-in seating, upholstered in L. Anton Maix blue-green fabric, Laverne "invisible" chairs, and round table with Scalaro marble top; elaborate lamps and wall sconces of metal and crystal are custom designs, executed by William Cook. View at right shows solution to visually expanding width of lobby: ceiling, a new system by General Ceilings incorporating interlocking aluminum rings in white and gold, is carried into adjoining Gaucho Room, and panels, covered in L. Anton Maix batik pattern fabric, fireproofed by Perma Dry, serve as a screen; columns are faced with U. S. Plywood's "Flexwood" from Kalflex, the sections separted by metal strips; Laverne ash stands.



Registration desk with glass top is faced with multicolored mosaics, and terrazzo flooring has blue-green inserts which serve to lead traffic to the elevators; house telephones are at left.

Outstanding decorative feature of lobby is huge mosaic mural, designed by Morris Lapidus and executed by Foscato & Sons; colorings range from deep purples and blues to pale gold and yellows; illuminated by special GE cove lighting; metal chandelier by William Cook, stair railings by Allied Superb Bronze; beneath the stairs is a pool with floating water lilies.

Elevator doors are faced with porcelain enamel with abstract designs in blue, green, purple, turquoise and black, executed by Jedwabnik & Kinigstein; smoked mirror wall sections between are by Grand Mirror, and a bronze and colored glass mural, created by William Bond, is set out from end wall and lighted from behind; Bigelow carpet.

Gaucho Room is based on Latin American themes and combines a multitude of materials: gold Naugahyde wall panels, ceiling beams with sculptured cattle brands by Pastor-Cavallarow, steer head lighting fixtures by Rolf Nyberg of Estelle Dodge Associates and ceramic gaucho figures by Harris Strong; color scheme of olive, saffron brown and gold is derived from La France carpet with an inlaid pegged plank pattern; Chicago Hardware & Foundry tables from B. N. Levy, armchairs from JG upholstered in Blanchard Bros. burnt orange leather; dining room is separated from Carioca Lounge by marble mosaic railings.

Continued from page 143

The philosophy of adornment in design is readily apparent in The Summit from the moment one steps foot into the lobby off Lexington Avenue. Here are all the elements which appear again and again on each Lapidus-designed interior—columns, bold lighting fixtures, an open stairway, dramatic walls, ceilings and floors.

Elaborate lighting fixtures have become something of a Lapidus trademark since his lavish use of them in the Fontainebleau in Miami Beach. "It is not just the light itself that is important," he says, "but the source as well." (A reversal of his earlier philosophy in which he maintained that all exposed lighting fixtures were an anachronism). "Man has always achieved emotional comfort from being able to see the source of light—the moon, the sun or a burning fireplace. There is also what I call the 'moth complex'. People are impelled to walk towards light. That is why in the elevator lobby of The Summit I have made the lighting especially bright. It leads people to that area."

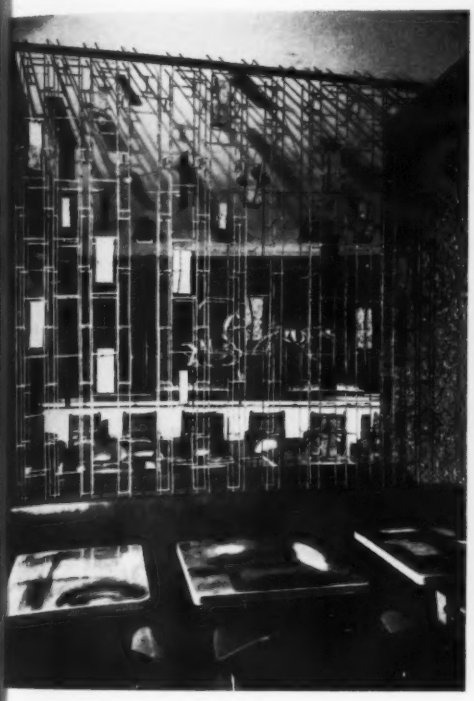
A similar technique has been used on the opposite side of the lobby where a short stairway leads to the ballroom. Since the elevators do not go to the mezzanine floor, Lapidus felt he had to do something to make people want to walk up. To achieve this, he designed a huge mosaic tile mural which covers the entire stair wall in brilliant colorings of purples, blues, greens, reds, oranges and yellows. From a ceiling cove he has flooded the mural with exceptionally bright light (so powerful it requires a separate air conditioning to keep it cool), and supplemented this with a circular, open metal chandelier for dramatic effect.

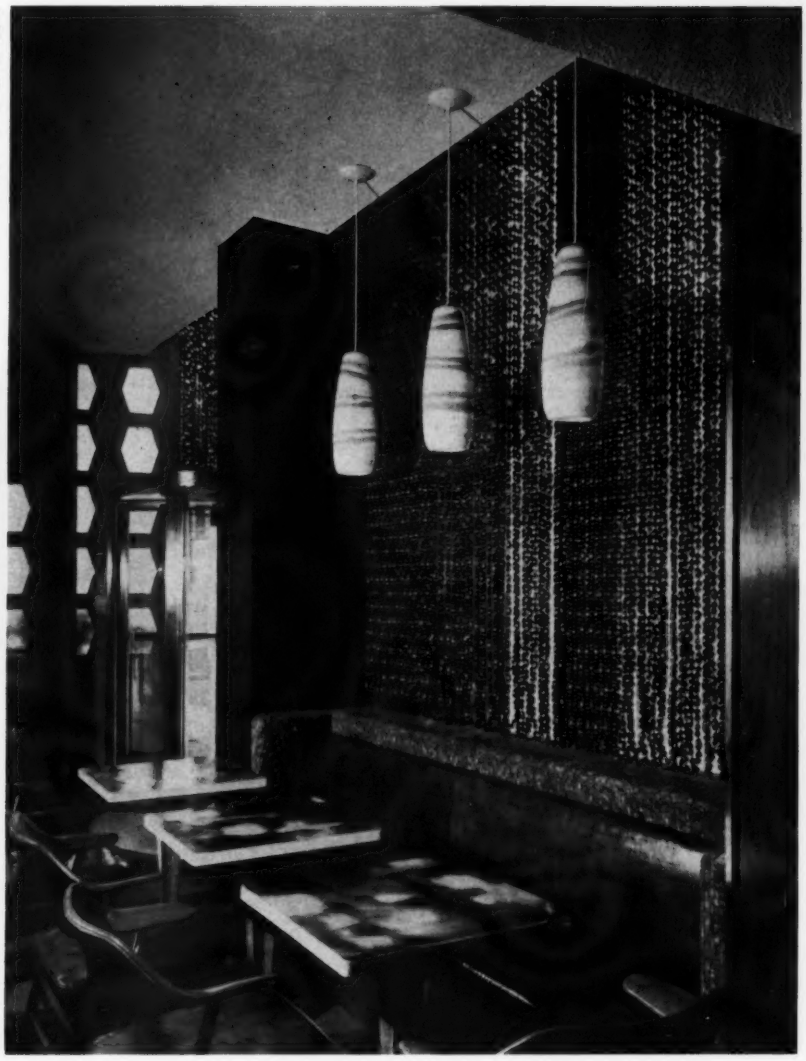
Lapidus feels that those who have criticized him for making the hotel too bright and too colorful are imbued with a stereotyped image that a hotel lobby should be "genteely dark and underplayed in color." "Checking into a hotel," he says, "is an exciting experience and this should be reflected in the decoration. To me, color is uplifting and brightness provides gaiety, a sense of anticipation—an emotional element which I feel is necessary to the success of any hotel design."

No one can say that The Summit is lacking in color or brightness. In the lobby, natural terrazzo flooring has inlays of blue and green. Area rugs defining seating areas are in brilliant multicolors. Wall panels are covered with blue-green batik patterned fabric. The illuminated ceiling features a new product with a circlet pattern in gold on white. The registration desk is faced with colored mosaics. Elevator doors are of blue, green, purple, turquoise and

Continued on page 150

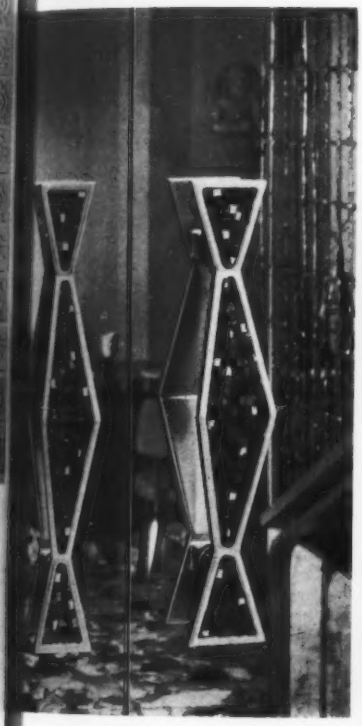
Seating area flanking street entrance to Carioca Lounge uses brown wooden bead curtains from The Bead Design Studio as backdrop for banquettes, enclosed in mosaic tile, and JG armchairs; table tops are transparent brown over yellow porcelain enamel, executed by Jedwabnick & Kinigstein; hanging fixtures from Altamira. Sculptured screen by Shainen-Stern, shown below, is used between bar and lounge area.

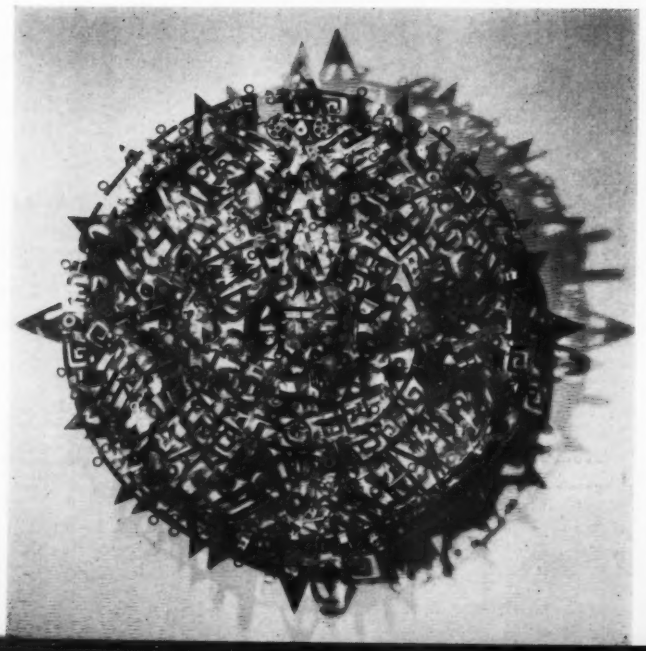




Carioca Lounge bar features back wall of sandblasted Olympus redwood, accented by metal sculpture of gaucho by Estelle Dodge Associates; calf hides from D. J. Guccione are hung on flanking walls; bar was executed by Gerber, the stools by Chairmasters; La France carpet.

Although Casa del Cafe is brighter and less formal than Gaucho Room, it also uses Latin American theme but emphasizes ancient motifs of Mayan and pre-Columbian art; color scheme plays up accents of scarlet, flame, rose and mauve against background of Columbus Coated white vinyl, Timbertone mosaic pattern, and James Seeman precast stone in a Mayan design on columns; flooring is random pattern of broken marble from Italtile; sun and flame motifs of huge, brass-finished chandeliers by William Cook are repeated in table cloths and Nu Ma Plastics top on Gerber counter; wall decor includes reproduction Mayan figures by Jon Keller of Irving B. Last Associates and pre-Columbian figures by Jo Mead; Chicago Hardware table bases, B. N. Levy tops.





Detail view above shows Casa del Cafe's pre-Columbian cast stone wall by James Seeman; contemporary interpretation of pre-Columbian calendar, shown left, was executed by Jordan Steckel who used variety of wheels, cogs and strips of copper and brass to create design. Handles on lobby entrance door to coffee shop are of blue-green mosaic tile from Mosaic House.

Continued from page 146
black porcelain enamel, and at the end of the elevator corridor is a bronze and glass mural in a wide spectrum of color.

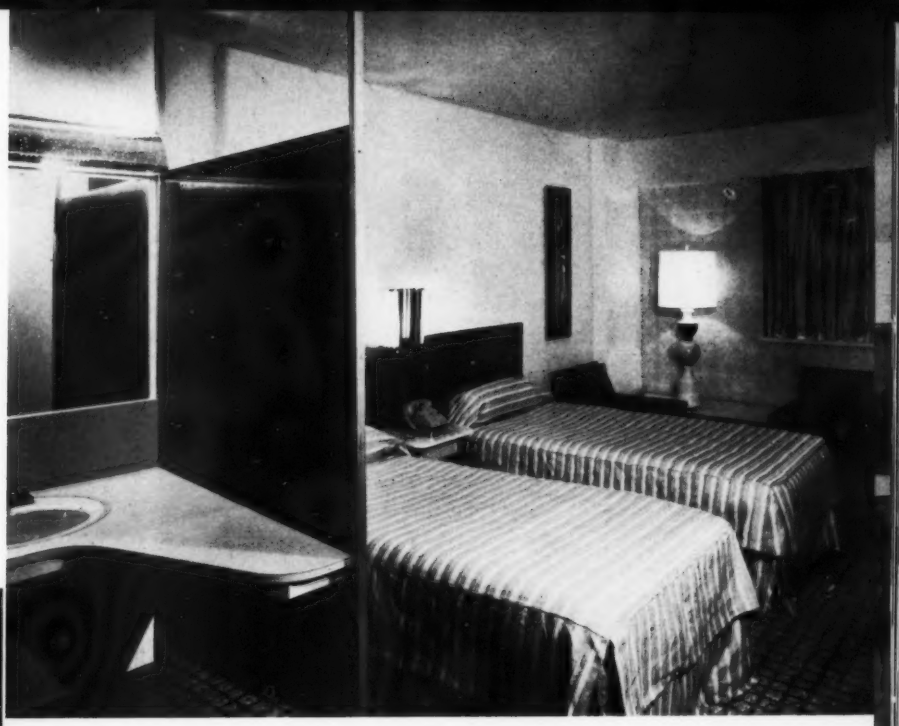
Other public rooms also abound with color and design interest. The Gaucho Room and Carioca Lounge, a specialty restaurant and adjoining bar, are settings of pure atmosphere. "Here," says Lapidus, "I have created an image of Latin America which doesn't actually exist. It is an area of fancy and whimsey." In creating this mood, he has combined the greatest variety of techniques and materials: a wall of sandblasted redwood, another of Venetian glass, another of gold leather. Marble mosaic railings divide areas; ceiling beams are sculptured with cattle brands; table tops feature porcelain enamel tops. Copper, calf skins, beaded curtains and metal sculpture are other elements which lend to the overall effect.

In matters of space, interior designer Lapidus often had to overcome severe problems imposed upon him by architect Lapidus. "Don't blindly accept what the architect has devised," he says, "for by not accepting what may seem like an impossible limitation of plans, the interior designer can oftentimes come up with many worthwhile contributions. In The Summit, I was faced with the problem of a row of columns separating the lobby from the Gaucho Room and office space. If I had completely closed off these areas, it would have made an already small space seem even smaller. To offset this, I left the ceiling exposed throughout, let the columns show through and joined them with a series of fabric-covered panels which end considerably below ceiling height. Thus, in effect I have taken one space and locked it to another, giving a feeling of a much larger lobby. Also, the fabric panels do not have a feeling of permanency in contrast to the opposite wall which is solid marble."

Similar space problems were presented in the guest rooms. Here, to give the feeling of greater space, furniture is scaled down in size, and special units were designed which function as several pieces of furniture. Also part of the space which would have been required for a full bathroom has been taken over by the sleeping area. To achieve this, the lavatory is installed in the main room but separated from it by a less-than-ceiling-height partition.

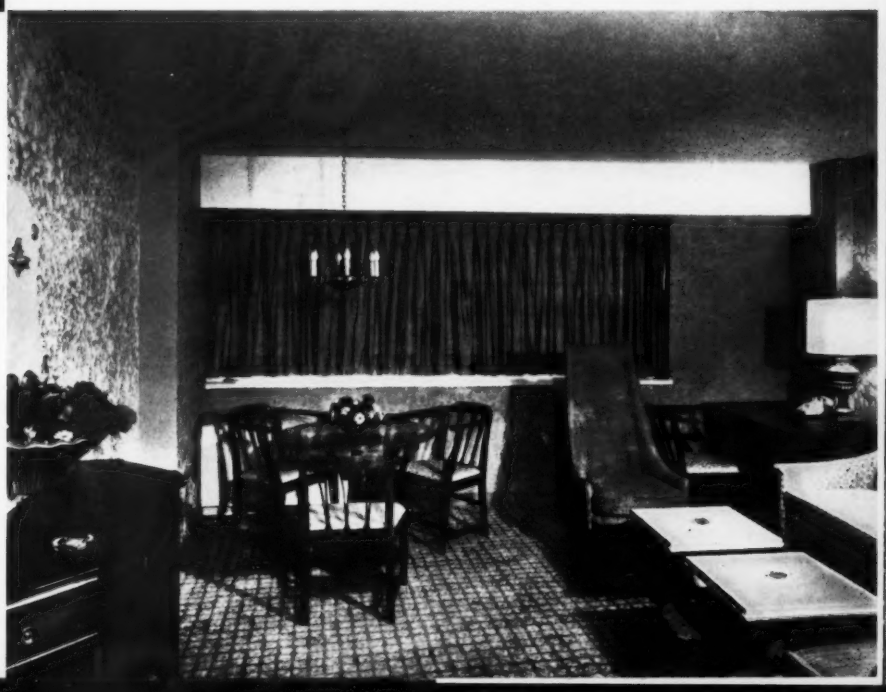
How does Morris Lapidus sum up his philosophy of hotel design? Quite simply: "I try to create a background for a mythical guest which will make him feel enriched by the experience. If he has enjoyed more comfort, greater luxury, a sense of uplift and emotional fulfillment that carry him above the everyday cares and problems of contemporary living, I feel I've been successful." Apparently from the throngs which can be seen every day milling about The Summit lobby, he has hit his mark.

The Summit's suites reflect a number of international styles ranging from Scandinavian to the Oriental-inspired rooms pictured here with walls of Kneedler-Fauchere gold foil paper, Bigelow olive carpet (with Crown underlay), Thorp bronze-green curtains made by Central Irvel Co., and Eclipse Studio sleep-sofas in green texture, also by Thorp; other furnishings are Baker chairs, console and coffee table, Sandfort round table and bar stools, Lucia Arkin lamps, New Metal Crafts hanging fixtures, Acme National bar unit, Interiors Import plaques, Regent pictures, American Traverse grille screens at window.



Typical rooms alternate gold and blue color scheme with special Bigelow carpet to match (approximately 26,000 square yards were used); two walls are papered in two patterns of James Seeman designs, others are in Pittsburgh Paint colors; custom furniture includes Beautycraft desk-dresser unit and headboard (both of GE Textolite special walnut), JG chairs in Collins & Aikman upholstery; partition, made by Vanity Fair, repeats GE Textolite; lighting includes Lightolier unit over lavatory, Stadler Neuwirth bed light, Herco lamps; drapery and bedspread of Rem Looms fabric, made by Central Irvel; Harvard bed frame, Standard mattress, Harris Strong wall plaque, Plametron mirror and lamp table.

This living room can be rented as a single room (the sofa doubles as a bed) or as a suite with an adjoining bedroom; all-gold color scheme includes Laverne paper on wall at left, Vicrtex damask pattern on other walls, Bigelow carpet, David & Dash fabric on Tomlinson lounge chairs and Cohama upholstery on Eclipse sofa; side chairs, desk, buffet and cigarette table are from Mt. Airy; chandelier, Greene Bros.; lamp, Brach Allen; lavabo, Interiors Import; desk has built-in radio by House of Interphone.



Presidential Suite on top floor is surrounded on three sides by landscaped terraces and is large enough to accommodate up to 100 guests; walls are silver foil paper from Murals Inc., and flooring is Kentile vinyl with area rugs from Leonard defining dining group and conversation setting; furniture is by Oxford Kent with upholstery fabrics from Boris Kroll and Craftex; dining light fixtures by Raymor, chandelier in living room from Hansen; window treatment combines Harvey Design Workshop screens with L. Anton Maix drapery fabric. Original paintings on one wall in living room were selected from Highgate Gallery, Gallery Plus and Howard Kuh.

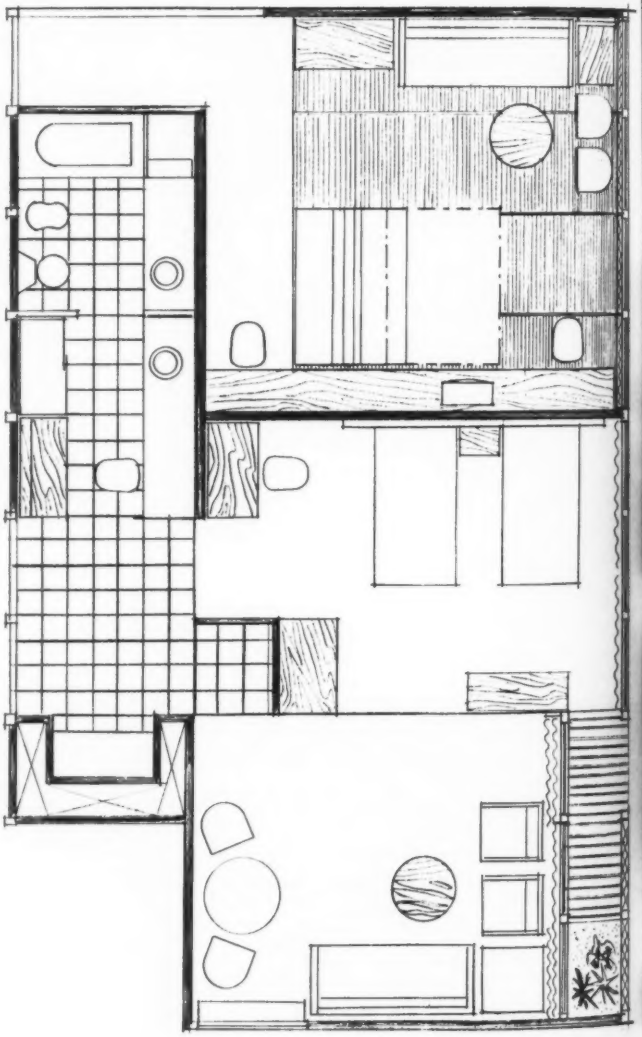
Bedroom of Presidential Suite features Dwoskin flocked wallpaper as background for Oxford Kent furniture, the bedspreads and chair upholstery of Scalamandrè fabrics; glass-top table is by Regent; Cohama curtains were made by Central Irvel; Du Pont Lohman lamp, Masland carpet.

Dining area of suite inspired by Italian-Spanish styling features David Barrett wire chairs, painted pink and white, The Blackamoor table and Antiques Ltd. Siamese pink chandelier from Robert Schoen; flooring is Robbins vinyl tile and draperies are vivid floral print from David & Dash.

In living area of suite, David & Dash curtain fabric is repeated on Eclipse Studio sofa and Yale Burge armchair; Bigelow carpet is Siamese pink; large fruit urn lamps from Lucia Arkin are used on blue painted sideboard, urn lamp at left is from Lange & Williams; tables by Creative Metal Products, Grand Mirror mirrors.

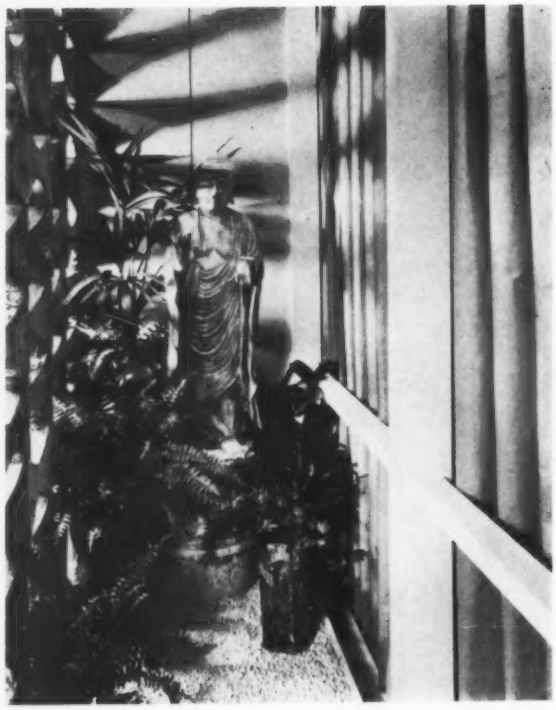
One of the main features of the National Hotel Exposition held each year in the New York Coliseum in November is an interior designer's projection of the ideal hotel-motel "Room of Tomorrow". This year's presentation is the work of Emily Malino, A.I.D. with Karl Steinhauser, A.I.D. serving as design coordinator. The room is full of new ideas, new designs and new products. What's more, its colorful decorative schemes are bound to strike a note of gaiety that will perk up the spirits of even the weariest traveler. Two types of accommodations are included: a studio room providing sleeping arrangements for three in a delightful living room atmosphere; and a deluxe double unit with separate living and sleeping areas. Throughout, Miss Malino's aim was to accomplish "a happy balance between something residential (which is neither practical nor desirable in a motel guestroom) and something strictly practical . . . while the 'Room of Tomorrow' is not truly a home, it must have a homey, welcoming atmosphere—not one of institutional coldness. Yet, it must also have maximum maintenance efficiency." These general aims were governed by careful attention to economic and spatial feasibility. In the studio room, two sofa units are used for sleeping—one which pulls out to form a 4′ 6″ bed, the other a single bed. The back on one unit is designed as a storage piece which also serves to divide the main area from a compact dressing alcove. Both units are easily converted for sleeping without disturbing the room's original arrangements. Color plays an important role throughout the "Room of Tomorrow"—color in a wide range of tones, but beautifully harmonized and easy to live with. In the studio room, the basic scheme is olive, bright turquoise and white with accents of red; in the double suite, olive, beige, melon, pink, rose and white. Products and materials used for the first time include newly created colors, finishes and effects in laminates, vinyl flooring, carpet patterns, upholstery, and lighting fixtures. A line of living and bedroom contract furniture is also among the new furnishings. Special attention has been given to lighting for general purposes as well as reading, writing, sewing or make-up—recessed baffle downlights, floor lamps, hanging fixtures, arm extension lamps, and strip "theatrical lighting". The "Room of Tomorrow" will be on view at the National Hotel Exposition in New York from November 6th through the 9th. It will be shown at the Mid-West International Hotel Show in Chicago in February, 1962.

Interior Designer: **Emily Malino, A.I.D.**
Installation: **Room of Tomorrow**
Location: **National Hotel Exposition, New York**

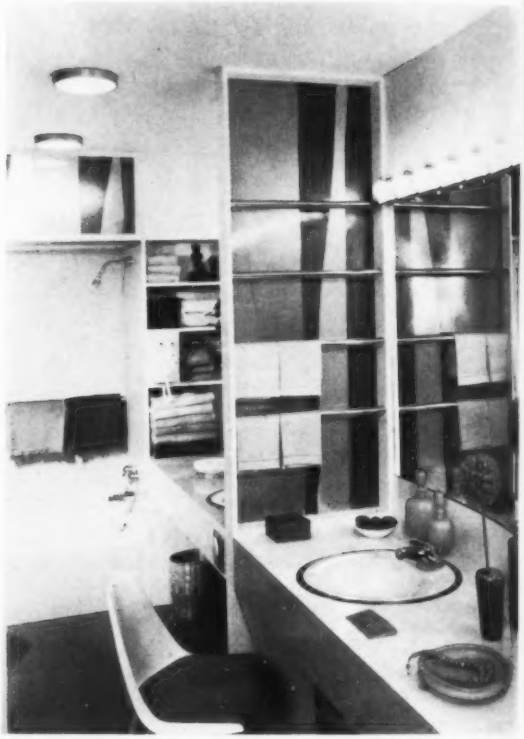


Alexandre Georges

View from door of studio room: flooring is Amtico's new vinyl reproduction of tatami matting in natural coloring with black inlay; white draperies of Cohama fabric are insulated with Milium and topped by colorful Tropicel mosaic panels; fabric combines Eastman Verel and rayon fibers and is flame resistant; all furniture and bedding is by Simmons including olive Naugahyde upholstered lounge chairs from new Roomspan contract group designed by John Van Koert. View below shows back of sleeping unit which has storage space beneath sliding doors and serves to divide area from dressing room; all wood surfaces are Parkwood laminates; Alexander Smith carpet in flagstone pattern is of Du Pont Orlon in greige, deep earth tones and white. Dressing room features full wall panel by Carolina Mirror, flanked by Lightolier pole lamps which can be moved up or down.



Small terrace outside suite features carved Oriental altar figure from Seven Moon Studios, surrounded by green planting and flanked on one side by Harris G. Strong ceramic grille of neutral stoneware glaze, on the other by window wall of living room which shows Milium drapery lining in olive green.



Color is feature of bathroom with irregular cut pieces of Tropicel bonded to translucent sheets and used over tub and as counter divider; bath fixtures are by Crane, and built-in dressing table counter is of Parkwood Laminates in gold and white; theatrical strip lighting by Lightolier.

Compact buffet kitchen unit in gold by Duyer Products contains a refrigerator, sink, two-burner range and storage space; panel of random-shaped bricks by Harris G. Strong is in tones of lavender.

New luggage rack stands in entry off dressing room of suite: from Simmons Roomspan group, it is made of Parkwood Laminates "blonde ash" and features white finished steel legs with laminate inlays; painting is from Old Town Galleries.

In bedroom of double unit, Alexander Smith moresque pattern carpet of Du Pont nylon in melon, olive and pink subtly divides area from living room where carpet repeats colors in a lozenge design; Cohama drapery fabric, insulated with Milium, picks up colors of room as does ceramic painting by Harris Strong; Simmons beds are adjustable to any angle.

Overall view of suite shows RCA color television which swivels for viewing from either area; unit housing set features panels of Naugatuck Tropiglas; suspended lighting fixture over dining table is a new design from Lightolier; interesting color note in bedroom: spreads of Cohama fabric include one in melon, the other in pink.

All furniture in living room is by Simmons, and with exception of the sofa bed, is from new Roomspan contract group designed by John Van Koert; upholstery is Naugahyde, tops of tables and inlays of legs are Parkwood Laminates' "Nomad Gold"; colors of Cohama drapery fabric are same as bedroom but the pattern is an ombré stripe on Dacron sheer; wall-mounted Luxtrol dimmer by Superior Electric controls Lightolier fixtures; cooling and heating unit by Fedders.

Henry S. Fall

Interior Designer: **Tom Lee, A.I.D., I.D.I.**
Installation: **Bayberry-Great Neck Hotel**
Location: **Great Neck, Long Island, N. Y.**

Cocktail lounge has Entec rough texture cork wall covering and Mohawk blue-green carpet, background for Chairmasters walnut bar chairs, tables and bar stools, the seating in Boltaflex avocado vinyl, chairs in foreground in Boris Kroll turquoise and gold fabric; ornamental grille back bar by Harvey Designs.

Gay and cheerful by day and richly elegant by night, turquoise, olive and gold dining room is transformed by simple expedient of sliding wall panels; view at top shows room at night with grilles parted to reveal Gilford midnight blue vinyl wall, background for Schwartz metallic sculpture; room in daylight appears below. Furnishings by Chairmasters include tables, with Parkwood walnut laminate tops, chairs and banquettes upholstered in Boltaflex vinyl and in Greeff striped fabric, the latter source also for floral drapery fabric; grille by Harvey Designs, carpet by Mohawk.

Dividing Marco Polo cocktail lounge from bar is exotic anodized gold aluminum screen designed by interior designer with Byzantine shaped arch over which figure of Tibetan goddess Shiva regally hovers; red, gold and black, typical color scheme of Far East, is utilized with red and gold arabesque design in Roxbury carpeting and red vinyl upholstery on chairs from Shelby-Williams; Ben Feibusch seating units in Federan vinyl.

Interior Designer: **Sy Glick, N.S.I.D.**
Straus-Duparquet, Inc.
Installation: **Colony Motor Hotel**
Location: **Providence, R. I.**

Sumptuous is the word for the new Colony Motor Hotel overlooking Narragansett Bay—the first hotel to be built in this area in more than thirty-seven years. Since it marked an event in the annals of the city, it was all the more important that a suitable motif be selected and the interior designers, influenced by the early history of this old New England city as one of the large shipping centers in the country, decided to recall the past and at the same time keep in step with current trends. The Oriental and Spanish motifs used in the Marco Polo cocktail lounge and restaurant, the seafaring reminders in the coffee shop reflect the early trade with those areas of the world and are in striking contrast to the contemporary structure with its pre-colored, pre-cast concrete slabs arranged in bold blue and off-white vertical stripes, its sparkling blue-green terrazzo floor in the lobby with foil or vinyl covered walls and its four types of functional bedrooms. Here vivid tones also predominate in three basic color schemes, alternating on each floor except for special units at each end: blue, olive and white with blue and green accents; olive, orange and yellow with yellow the accent tone and brown, beige and burnt orange with persimmon accents. The Design Studio of Straus-Duparquet, suppliers for complete installations, is responsible for accessories, many of the tables such as those in the cocktail lounge and restaurant, decorative effects and some of the lamps.

Brilliant colors of Orient are incorporated in top of bar, faced with black vinyl, constructed of translucent glass with multi-colored pieces of plexiglass; Covington beige fiber glass draperies, shot with Lurex thread complement pierced Indian brass lighting fixtures from Sarna and Shelby-Williams bar chairs covered in gold Vicrtex.

Specially designed black and gold chandeliers with red candlesticks and crystal prisms by Carré highlight Spanish Renaissance motif of Marco Polo restaurant, with plaques, depicting Spanish armor, ornamenting walls; Drexel walnut chairs upholstered in gold vinyl and Roxbury carpeting in same design as cocktail lounge continue Far East color scheme; fiber glass draperies by Cohama.

Patriotism dominates in coffee shop with red, white and blue color scheme and nautical motif symbolized by red plastic captains chairs from Shelby-Williams, antique snipes, anchors and mural of Narragansett Bay; lighting by Litecraft, wall coverings from Gilford; rubber tile in blue with white splatter by Robbins; other furnishings by interior designer.

One of the bedroom arrangements, all furnished with lounge chairs and combination dresser-desk-television units from American of Martinsville; grasscloth Vicrtex in gold, green and beige, basic colors of room, by L. E. Carpenter; Milium lined fiber glass draperies from Cohama; Phil-Mar lamps; carpet by Gulistan specially woven to designer's specifications.

Sky Room, in French pavilion setting, has domed ceiling painted light cerulean for sky effect, background for William Cook crystal and gold chandeliers; L. Jones emerald carpet is contrasted with JG custom gilt armchairs upholstered in red nylon from Schumacher, source also for cerulean draperies made by Antman Shop; chinaware by Syracuse.

Interior Designer: **Leon Hegwood, A.I.D.**
Dorothy Draper & Co.
Installation: **Utah Hotel**
Location: **Salt Lake City, Utah**

English Club dining room has banquettes modeled after Volga boatman's craft, in walnut, brass and Gilford red leather; Thonet chairs are upholstered in L. E. Carpenter black patent vinyl and edged with shiny brass tacks, and L. Jones carpet and draperies are matching vibrant red; brass chandeliers by William Cook.

Hal Rumel

Living room of Penthouse Suite features panoramic view of city, the attractive setting including L. Jones beige carpet, matching draperies and walls contrasted with white sheer curtains and panel by Alfred Gary painted on gold leaf over P. Nathan sofa, in Schumacher lime green fabric, flanked by Lange & Williams Mexican brass lamps, on circular end tables by Cinquini, source also for white and gold cocktail table, at P. Nathan swivel chairs in Patterson check.

Hotels-Motels

Decorative scheme of typical bedroom of luxury suite with white walls is developed in spicy orange and yellow, for contrast, the colors found in orange quilted bedspreads, from Antman Shop, source also for tufted headboards in Schumacher tangerine fabric, and yellow and orange floral print for Everfast sheer curtains; benches, in fawn nylon matching L. Jones carpet, are from P. Nathan, source also for club chair in same fabric as headboards; Lange & Williams canary yellow lamp has white shade from Lumiere; Linker & Wexler pictures.

The Country House, with outdoor swimming pool and separate wading pool for children, represents a fresh, new idea in motor hotels, offering the most complete guest and banquet facilities in a delightful rustic setting characterized by such rooms as The Red Surrey, devoted to dining; The Candlewick Lounge, for pleasant relaxation in an informal atmosphere; and The Woodshed, a delightful bar and lounge. The larger suites are called Country Squire, and have bedrooms and studio rooms featuring deluxe appointments offering the utmost in comfort and convenience. King & King, Inc., are the architects.

Interior Designer: **Neil Prince, A.I.D.**
Walter M. Ballard Corp.
Installation: **Hotel Syracuse Country House**
Location: **Syracuse, N. Y.**

Red Surrey dining room has S. Bent chairs with Interchemical olive vinyl from Hexter on pad seats; curtains are of Lieb/Meyer blue, green and rust fabric matching Hardwick & Magee carpet; chandeliers are from Metropolitan.

Carpet from Hardwick & Magee is continued into lounge from dining room; room accommodates game tables for bridge, has conversation corner created at fireplace by Granick sectional sofa in Jofa burnt orange and beige fabric blending with Hexter kumquat sheer fabric at windows; ceiling is painted flag blue, from which hang Metropolitan polished brass chandeliers; Paul Hanson lamp; Heywood Wakefield dropleaf table.

Rustic quality of hotel is maintained at front desk by walnut paneling blended with wormy chestnut wall sheathing; floor is rough slate, gilt clock is from Syroco.

Picturesque Woodshed bar offers quiet atmosphere for drinks, with old pine walls and rough slate floor; bar front is tufted in Interchemical olive vinyl from Hexter, and the S. Bent stools revolve for seating ease; sconces from Metropolitan.

Candlewick Lounge, off The Woodshed bar, is colorful with rustic background, including Hardwick & Magee rust, olive and blue carpet and Greeff avocado and rust fabric for curtains, foil for Chairmasters walnut bentwood chairs in olive Boltaflex.

Curved stone wall accommodates continuous banquette tufted in olive Boltaflex matching Chairmasters chairs at tables and blending with Hardwick & Magee rust, olive and blue carpet; sconces and chandeliers from Metropolitan; ceiling is painted terra cotta.

Studio rooms have either mustard and olive, or turquoise and olive color scheme, with Katzenbach & Warren wallpaper matching Cohama curtain fabric, blended with Hardwick & Magee carpet; Duo-Beds have Cohama fabric, and dresser-desk, holding pair Paul Hanson lamps, is from Beautycraft, source also for coffee table with Parkwood laminate top; Bleier mirror has Manhattan glass; American armchairs in Eastern fabric flank Frederick Cooper floor lamp; Chairmasters desk chair is in Interchemical vinyl from Hexter.

Two walls of studio rooms, shown above and at right, are painted off-white in contrast with curtains and wallpaper; commode in cherry finish with luggage rack by Beautycraft, and General Electric TV set on top, has contrasting Parkwood mustard laminate drawer panels with brass pulls; pictures from Milton Bleier.

Bedrooms, like studio rooms, have mustard and olive or turquoise and olive color schemes, blended with Hardwick & Magee carpet, Katzenbach & Warren wallpaper and matching Cohama curtain fabric; beds have Parkwood laminate panels flanking nightstand, both by Beautycraft, and bedspreads of Cohama fabric concealing Simmons mattresses and box-springs; American chairs in cherry finish are upholstered in Eastern fabric, flank Frederick Cooper floor lamp; table lamp from Paul Hanson, picture from Milton Bleier.

Interior Designer: **Jac Lessman, A.I.D.**
Installation: **Island Inn Motor Hotel**
Location: **Westbury, L. I., N. Y.**

Ben Schnall

All 94 deluxe size guest rooms with private terraces face pool and patio dining area, reflect island mood with contemporary atmosphere that is colorful, gay, light and airy with pink, turquoise and yellow as color accents. Main dining room, called John Peel Restaurant, in contrast, is traditional with Old English Pub feeling; walls of hand rubbed oil finish oak planks; booths, settees and chairs upholstered in sandalwood vinyl; other walls in smart off-white burlap, foil for red-brown brick on one wall and carpet of deep red texture on dark brown.

View of lounge area of bar with window treatment of translucent light amber colored plastic panels ornamented with red, green and amber roundels; random oak panels for dado, red brick fireplace wall with brass accessories, café walnut captains chairs induce relaxing atmosphere.

View of John Peel Bar leading to restaurant is distinctly masculine with oak beams and random plank for bar, flooring and walls where off-white burlap is not used; sectioned bar armrest upholstered in tortoise vinyl with brass trim; same fabric on bar-stools.

Coffee house overlooking patio has ease of maintenance with all surfaces covered in vinyl; brilliant yellow and orange for walls is basis of color scheme with floor in eggshell and taupe tile squares and table tops of champagne Formica.

Emerald green and turquoise color scheme in deluxe size studio type bedrooms is accented with white vinyl for accessories and on chair seats with bed wall wood paneled in frost walnut finish, other walls turquoise vinyl; ceiling is of light turquoise tinted fiberglass acoustical tiles; draperies insulated against heat with silver blue Milium treated backing.

The Ritz in Lisbon

Travelers the world over are familiar with the high standards in accommodations set by the Ritz Hotels for their guests. For no other name in the international scene has enhanced more the prestige of the hotel industry. The most recent addition to this world-famous chain of "les grands hotels Européens" is The Ritz in Lisbon, located on smart Rua Rodrigo da Fonseca, overlooking the Eduardo VII park and the entire beautiful capital of Portugal, and the Tagus estuary as far as the Atlantic Ocean. The new hotel building, 16 stories high and one of the most imposing in Europe, consisting of 300 guest rooms of great luxury, with bathrooms and private terraces, all soundproof and air-conditioned, has been thoroughly planned and constructed according to the most modern architectural principles. This modern hotel, one of the most luxurious on earth, is international in concept and function, operation and occupancy, and has an operating staff of 500 employees. The Ritz is cubical-shape, faced with light gray limestone with walls entirely of windows recessed to provide its shaded terraces. The list of artists and designers participating in the completion of this magnificent hotel comprises a roster of national talent, including interior designers Manuel Rodrignes, Fundaçao Ricardo Espírito Santo e Silva, Castro Freire, Fred Kradolfer, and Lucien Donnat, of Lisbon, and Henry Samuel, of Alavoine, in Paris.

Staircase, off main lounge, showing light gray ceiling and dark pink marble walls; tapestry was designed by Lino António and made by Fundação Ricardo Espírito Santo e Silva; statue, green bronze on black marble, is by Lagoa Henriques; green carpet is from Fábrica de Tapetes Beiriz and is laid over beige marble floor matching staircase.

Spacious main lounge, designed by Alavoine of Paris, has rare dark yellow marble walls contrasted with light gray marble columns and floor; green area rugs, by Lanarte, have black borders, complement black leather sofas and lounge chairs by Bernardino Jesus Coelho; chairs with white frames, in old gold fabric, from Jalco; bronze and steel chandeliers by Vrutin; tapestry designed by Almada Negreiros, made by Fábrica Tapeçarias de Portalegre. Grand Ballroom, below, designed by Fundação Ricardo Espírito Santo e Silva, has black and white marble floor with parquet center for dancing; walls are rose marble, tapestry is by Pedro Leitão.

Restaurant, designed by Alavoine and Lucien Donnat, has dark green walls and panels of mahogany contrasted with crimson carpet by Lanarte and yellow and white curtains by Jalco; marble and bronze wall fountain is by Lagoa Henriques; chairs, in medium green fabric, are by Bernardino Jesus Coelho. Reading Room, shown below and designed by Manuel Rodrigues, has light oak walls contrasted with red-gray granite columns, and carpet in variety of colors, by Sultão; Jalco furniture is in black and yellow reps and white artificial fur; tables have white marble tops, lamps are silver leaf with matching shades.

Carpet specially designed by interior designer is decorative feature in sitting room of luxurious suite designed by Fundação Ricardo Espírito Santo e Silva; walls are painted French gray, matching Alavoine shantung curtains made by Jalco; furniture is antique, the upholstered items in crimson and gray velvets.

Bedroom, by designer Fundação Ricardo Espírito Santo e Silva, has pink-beige walls, with handpainted frieze, contrasted with patterned carpet in light gray and blue specially woven for room by Fábrica de Tapetes Beiriz; specially designed furniture includes four-poster beds with baldaquins matching Alavoine soft green shantung curtains and green-and-white striped bedspreads with flounces.

Walls painted soft green, and beige carpet by Fábrica de Tapestes Beiriz are contrasted with dark blue velvet upholstery on light oak furniture, by Artur Campos, in bedroom designed by Castro Freire; Alavoine satin curtains, made by Jalco, combine colors of room; dressing table has black glass top, bedspread is soft yellow.

Interior Designer: **Richard Ranowski, A.I.D.**
International Hotel Supply Co.
Installation: **Holiday Inn**
Location: **Augusta, Georgia**

Patio area adjoining cocktail lounge has off-white walls trimmed in charcoal; floor is black Japanese pebbles; wrought iron furniture by Molla is painted white, specially designed wrought iron gate is painted red. Entrance, right, has double doors in red lacquer, the bronze door pulls from Beemak; flanking bamboo grilles, behind glass, from Morrison Imports.

Robert McGinnis

Natural bamboo grilles encircle specially designed fireplace, resulting in intimate area for conversation; Custom Craft lounge chairs are upholstered in Thorp charcoal velvet; occasional tables from Ficks Reed have red bases, off-white Parkwood tops.

Cocktail lounge has ceiling stained gray, with Kneedler Fauchere melon lighting fixtures of aluminum; matching walls are in Martin Senour paint; Tropicraft accordion wood-woven blinds are gray, white and silver foil with Scalamandrè tassels; bar chairs, by Shelby Williams, are upholstered in U.S. Rubber metallic gray vinyl; stools around piano are by Ficks Reed, source also for tables with white Parkwood tops; front of bar and arm rest are in Athol gunmetal vinyl fabric, top and back bar are black Formica; Mohawk carpet is gray, red, white and black; chairs by Directional have Thorp red vinyl cushions; ashtrays by Albert Kessler.

In this section of lounge, walls are painted gray, contrasted with Mohawk gray, red, white and black carpet; dado and woodwork are stained gray to match Directional chairs with cushions of Thorp red fabric; tables by Ficks Reed have black bases, white Parkwood tops; Feika temple cords are contrasted with floral painting on silver foil by Bill Keliehor; Directional banquettes are in black Vicrtex; lamp with silver leaf base, by Dellard; ashtrays from Albert Kessler.

Large meeting room is arranged for banquet, luncheon or business meetings, can be connected with private meeting rooms for bridge parties and luncheons by extending accordion partitions; walls of wood sheathing are stained gray to match Schumacher curtain fabric and matching wallpaper; Baumritter stacking chairs have gray frames, white vinyl upholstery; gray carpet is by Mohawk; wall plaques from Vernon Harris.

Interior designer's concept of new color combinations, derived from a room in the Musée de La Rochelle, gives living room of renovated suite the pleasure of living in more personal surroundings, a quality of décor not usually found in hotels; yellow walls have turquoise panels framed in orange moldings, the colors repeated in draperies of Scalamandrè silk, curtains of Cassen ninon, and Treganowan rug in yellow, white and orange; yellow marble table from Niccolini, with accompanying chairs in Gilford leather vinyl, is flanked by David Weiss pedestals holding Nelson Bead crystal girandoles; Louis XV bérgère, one of pair, is in Stroheim & Romann velvet, contrasted with floral damask on sofa and striped fabric of Louis XVI bérgères; brass bamboo table is from Majestic, accessories from the Fan Co.

Chintz draperies from Denning & Fourcade in master bedroom set decorative tempo of beds covered in Gilford vinyl moiré combined with fabric from Jofa, source also for fabric on chaise longue; braid trimming is from Consolidated, carpet is from Bigelow Sanford.

Interior Designer: **Duke Pini di San Miniato, N.S.I.D.**
Installation: **Waldorf Hotel Towers Suite**
Location: **New York, N. Y.**

Guest bedroom is English in design, expressed in the Chinese style of Chippendale; furniture is mahogany, with which has been combined draperies with pagoda valances, for windows and bed, of yellow and white damask from Scalamandrè, source also for tangerine fabric on Queen Anne wing chair.

Protective Finishes for Fabrics

Two schools of thought divide the fabric manufacturer and interior designer on the subject of protective finishes against spots and stains for decorative fabrics. Since the industry is not whole-heartedly convinced of its ultimate worth, some manufacturers will not commit their entire lines and therefore send only a portion to the protective textile processors. Drapery and slipcover fabric manufacturers represent about 95% of the users with sales to residential consumers amounting to 80%, the balance accounted for by contract installations. Upholstery fabric manufacturers seldom have a spot and stain resistant finish applied to their fabrics, and here is where, for all logical reasons, the greatest advantage from its use would seem to be derived. Leather, because it would have to be drummed into it at the tannery, is not a prospect, but carpeting, like upholstery, also seems a logical product to be treated. Unfortunately, a protective finish cannot be applied to it up to the present time, although it is reported by a finisher using the *Scotchgard* process that this will be feasible in the near future.

The three leading processors are quite frank about what their finishes will or will not do. But all have proven without doubt that spots and stains disappear if sponged off or blotted out when the accident occurs or shortly thereafter. Since any of these finishes are a by-product of the water repellent process which is perhaps the oldest of the functional finishes, dating back some seventy years, and as such are an integral part of it, these claims are justified. However, if the spot or stain remains for an indefinite period of time, the matter will penetrate through to the fabric but not to the same extent that it would on an untreated fabric.

The properties of the protective finishes vary with the formulas and some, therefore, are limited in their protective qualities. *Scotchgard* is a fluorochemical product of the Minnesota Mining Manufacturing Company; *Syl-Mer* is a silicone process of the Dow Corning Company, which is the supplier of the raw silicone to the finisher; and *Permel Plus*, designated as *Special Permel Plus* by the company for decorative fabrics, is the process of the American Cyanamid Company, the basis of which is melamine resin. All are resistant to water-type stains, such as fruit juices, soft drinks, coffee, tea, milk and liquor, but *Scotchgard*, as the accompanying chart shows, is even resistant to that bugaboo, hair oil, mineral oil, salad dressing, and dry soil from the atmosphere.

As in the water repellent processes, there are two types of finishes: the renewable, which are wax applications, either mineral or vegetable, and must be renewed after dry cleaning and the durable or permanent which are resistant to laundry and dry cleaning for the period of time during which the fabric is in use. Either one responds to any reputable household solvent cleaner for spot cleaning with the exception of the foam shampoos. When they are used, all traces of foam must be removed

Continued on page 217

Scotchgard	*Resistant to water type stains* *Resistant to oil-borne stains* *Resistant to dry soil from atmosphere or clothing* *Resistant to laundry and dry cleaning for life of fabric* *Any cleaner can be used with exception of foam shampoo type; if used, all traces of foam must be removed from fabric or the effectiveness of* Scotchgard *will be diminished or lost.* *Every fabric to be treated given trial testing and must come up to* Scotchgard *requirements.*
Syl-Mer	*Resistant to water and waterborne stains* *By skillful sponging with solvent type cleaner most oily or greasy spots can be removed.* *Durable to laundering* *Any cleaner can be used with exception of foam or soap type shampoo; if used all traces of foam must be removed in order not to counteract the water repellency of the finish.*
Permel Plus	*Resistant to water-borne stains* *Resistant to soot and dust* *Durable to dry cleaning and will withstand repeated cleanings or washings.*

RESTAURANTS

Landscaped terrace surrounds one side of Schrafft's Eastchester, golf course is in the rear. View below shows portion of bar-dining area, the two sections divided by banquettes upholstered in Interchemical olive on bar side, in terra cotta on the other; semi-partitions are flanked by panels of Gene McDonald linen drapery fabric in tones of blue on beige with accents of olive green and terra cotta.

Peter Copeland

Adolph Novak

Lawrence J. Israel

Interior Designer: **Copeland, Novak and Israel**
Installation: **Schrafft's Eastchester**
Location: **Eastchester, N. Y.**

Is décor important to the success of a restaurant? Apparently the well-known chain of Schrafft's think so, for to avoid a stereotyped or trademark kind of design, they approach each of their new restaurants in terms of the area it serves, in each case employing the services of an interior designer. Schrafft's Eastchester, which is part of the burgeoning new Vernon Hills Shopping Center, is a recent example. The architecture and interior design are the work of Copeland, Novak and Israel, who are also architects for the Center. Although the contemporary architectural theme of the nearby buildings has been maintained, they have given the new restaurant a distinct look of its own with a handsome facade highlighted by a colonnade that extends the full, two-story height of the building. The interiors are a blending of French Provincial and contemporary styling, with color playing a doubly important role. The main restaurant, which is designed to serve 600, is subtly divided into areas, each defined by a change in the basic color scheme. Blue is the predominant color throughout and appears in the carpeting of navy with a random pattern of lighter blue dots, and in linen draperies with tones of blue accented by olive green and terra cotta on a soft beige background. In the first section of the restaurant, blue is repeated in upholstery materials on the chairs and banquettes. In the center section, the upholstery colors shift to olive green, in a bar-lounge area to terra cotta, and at the far end, they revert to blue. In addition to the main restaurant shown here, there is also a lower level designed for large banquets and parties. Designed as one huge area, the room can be divided by folding doors to ensure complete privacy for a party of 50 or a group of 500. Each room has its own entrance, and room paneling has been arranged to eliminate crisscrossing of guests or service facilities at individual affairs.

Glintenkamp

In this section of restaurant curved banquettes executed by Brower are upholstered in Leatherguild's blue Kerazon vinyl, the chairs in Creative Looms blue fabric; tables, also by Brower, are adjustable and can be pulled out or turned to allow seating without disturbing the table arrangements; custom metal chandeliers are by Charles Winston.

Glintenkamp

White and blue American Olean tile is background of pastry shop counter; walls and woodwork, executed by John Langenbacher are cherry; Brower chairs in this area are upholstered in Creative Looms blue fabric.

Gottscho-Schleisner

In lobby of restaurant, an attractive seating area is arranged in front of fireplace with equipment from William H. Jackson; paneled walls, executed by John Langenbacher, are cherry and feature painting by Harlyn Dickinson; televison is recessed behind left panel; Mohawk carpet, installed by L. Jones, is deep blue with random pattern of lighter blue dots; Brower chairs and sofa are grouped with Meyer-Gunther-Martini tables; upholstery fabrics combine Creative Looms blue and terra cotta with Kravet green; at far left can be seen Gourmet Shop and soda fountain.

Glintenkamp

In bar and lounge area of restaurant, far wall is covered in Gene McDonald wallpaper in same pattern and colors as drapery fabric; Brower banquettes in this area are in Interchemical terra cotta vinyl, the chairs in Creative Looms terra cotta fabric; Charles Winston wall sconces and clock.

Gottscho-Schleisner

This view shows division of huge dining room into areas with semi-partitions and drapery fabrics; although each area is subtly defined by change of pace in overall color scheme, there is a feeling of unity throughout; here the banquettes are covered in Leatherguild's blue Kerazon, the chairs in Creative Looms blue fabric; Mohawk blue carpet and Gene McDonald drapery fabric remain the same throughout.

Corner of large dining area in back part of restaurant looks out on landscaped terrace and adjoining golf course; this area can be closed off for private parties; walls are painted antique white and gold with large mural painting and decoration by Harlyn Dickinson; Brower chairs are in ivory Vicrtex silk vinyl, and Creative Looms blue fabric; Charles Winston chandelier, Gene McDonald drapery.

Louis Ben

Coffee shop has Victorian air with Woodson blue and white Paisley curtain print executed in Formica for walls and facing of counter; Amtico turquoise vinyl floor has white and deep blue inlays; bases of Chairmasters counter stools and dining tables were executed by Chicago Hardware Foundry in white enamel.

Interior Designer: **Ellen L. McCluskey, A.I.D.**
Installation: **Designs for Dining**
Location: **National Hotel Exposition, New York**

Designs for Dining is a series of suggested dining areas presented each year as a feature of the National Hotel Exposition to emphasize the importance of interior décor in creating a successful restaurant. The 1961 edition offers five different types of dining and one cocktail lounge designed by Ellen L. McCluskey, A.I.D., and George Prather, A.I.D., Vice President of the Design Division of Ellen L. McCluskey Associates, Inc. Although each of the dining areas is completely different in decoration and type of facilities offered, they have this in common: the décor is keyed to the type of food offered. For executive business luncheons where steaks and chops dominate the menu, the theme is Spanish, the overall atmosphere, masculine. Dubbed El Toro, the room uses

stone motifs in textured wall covering, wrought iron sculpture depicting a bull fight, floor and bar facing of vinyl in a random pegged wood pattern. Exposed bins for wine storage are also a decorative feature of the room. The Mandalay Room suggests a restaurant featuring an East Indian menu. Here, Siamese arches frame floor-to-ceiling mirror panels, sculptured wire fixtures of East Indian dancing girls accent the walls, colors are exotic. For around-the-clock dining aimed especially at the after-theatre crowd, "The Gourmet Buffet" enables patrons to serve themselves or be served at tables. A special display table holds hot foods and includes a charcoal broiler. For leisurely dining at its most elegant, a room has been created with romantic overtones and an air of continental sophistication. Leopard panels adorn the walls with inserts of gold medallions of cupids; draperies are of green velvet, and the overall color scheme stresses rich, deep tones. Adjoining this area is a cocktail lounge with walls, floor and bar covered in vinyl simulating malachite. The fifth type of dining area is a coffee shop with café curtains and wall covering in a blue and white Paisley print creating a charming Victorian air.

Leopard panels of Naugahyde inset with gold medallions of cupids by Virginia Frankel Gallery set a romantic mood for intimate dining; panels are framed in green against an ebony background, and entire wall is of vinyl; biscuit-tufted banquettes by Chairmasters are upholstered in green Naugahyde, the chairs in black with brass nail trim and handles; custom green carpeting by V'Soske is keyed to deep green velvet draperies by Scalamandrè with black braid and tassels from Consolidated Trimming; simulated window is of Signet mirror by Carolina through Design Mirror Corp.; gold damask table cloths by James G. Hardy, Jackson china, Libbey stemware, International Silver flatware; crystal chandelier from Greene Bros. is on Luxtrol dimmer system as are Kliegl downlights; floral arrangement by the Potting Shed.

Mandalay Room suggests restaurant featuring East Indian menu: walls are of gold Naugahyde accented with sculptured wire fixtures from Virginia Frankel Gallery; Byzantine arches frame Signet mirror panels by Carolina and reflect specially designed Kliegl fixtures hanging from ceiling domes; all seating is by Chairmasters, the banquettes covered in turquoise Naugahyde, the chairs in gold.

Gourmet Buffet suggests dining area for after-theatre patrons who can serve themselves or have service at the tables; left wall treatment combines chains, plastic, glass and metal sculpture from Virginia Frankel Gallery, rear wall is walnut Formica; dining chairs by Chairmasters are on Chicago Hardware Foundry bases and upholstered in white Naugahyde; custom display table is for hot foods and charcoal broiling; flooring in service area is Amtico vinyl travertine with orange and beige inlays, the design repeated in V'Soske carpet in dining area; yellow, brown, orange and copper appear in accents, James G. Hardy linens and Jackson china; Kliegl down lights are on Luxtrol dimmer system, raised for brightness over food settings, lowered over the dining tables.

Walls and floor in cocktail lounge are of Amtico vinyl simulating malachite; bar, stools and chairs are by Chairmasters, upholstery is black Naugahyde; wall sconces by Greene Bros. are on Luxtrol dimmers as are various Kliegl downlights.

The appeal is to masculine tastes in El Toro Room with its Spanish flavor; walls of Texture-Flex simulated stone are accented by wrought iron sculptures from Virignia Frankel Gallery; bar, executed by Chairmasters, is topped with Formica and faced with Amtico vinyl in random wood pattern which continues floor design; bar stools are upholstered in bright red Naugahyde.

Rehman

Interior Designer: **Robert L. Hunker, A.I.D.**
Installation: **Themley's Westgate Restaurant**
Location: **Akron, Ohio**

A restaurant with décor suitable for informal as well as formal dining was problem presented to interior designer; foyer fountain was ingeniously executed—because of restricted space—as divider wall, separating bar from foyer, constructed of plastic sheets and streamers with circulating pump permitting constant flow of water over both sides; contemporary, 18th century French and Oriental are blended, with antique furniture and chandelier, gold vinyl Amtico on walls and flooring, Philadelphia Carpeting area rug with fringe specially dyed by Consolidated Trimming, and Kneedler-Fauchere Chinese wallpaper on ceiling.

Greeff simulated ocelot fur fabric on Shelby-Williams bar stools has an affinity with Bigelow carpeting and complete copper faced bar, extra wide armrest providing comfort for customer; copper tone by Panelyte on counter and pierced copper sheets over bar supply lighting; rough weathered pine paneled walls tinted with powdered gold and cream and specially printed Elenhank draperies are coup de grace creating mellow atmosphere.

For easy maintenance, fabrics in main dining room in Oriental color scheme of peony, plum, blues and greens combined with metallics were plastic coated by local firm; Bigelow carpeting covers floor, continuation of bar and lounge; grape color Woolsuede panels in balcony background from Isabel Scott, foil for floral chintz by Greeff on table tops, fabricated by Parkwood Laminates, and on upholstery vinyl-coated by Dura-Cote Corp.

View of spacious main dining room cleared of dining appointments show to advantage treated Greeff fabric on table tops and on chairs from Tri-Par; table bases by Chicago Hardware; chandeliers in 6' lengths designed by interior designer and made in Venice.

View of bar and lounge looking toward fireplace wall completely constructed of copper sheets folded over plywood panels, four heavier gauge copper panels, with interior fireproofed, over fireplace opening and hinged to close for summer use when raised copper hearth is cushioned for extra dining space; furniture other than bar stools by Custom Craft; fabric on sofa by B. Berger.

Interior Designer: **Fred V. Gerstel, A.I.D.**
Thomas L. Nock
Installation: **Renaissance Restaurant**
Location: **Newark, N. J.**

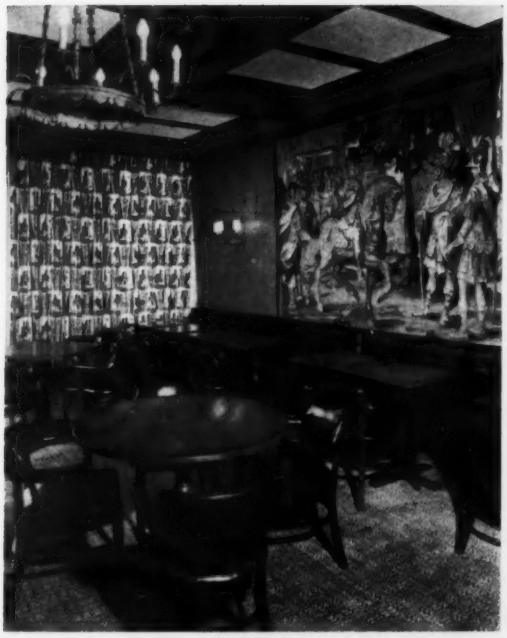
Erected originally in 1928 as a replica of the Palazzo Contarini-Fason, on the Canala Grande in Venice, the exterior of the newly-renovated Renaissance Restaurant remains outstanding for its unusual design in a typical Newark commercial street. Especially at night when it is illuminated by concealed lighting for a dramatic effect. The exterior shows evidence of Gothic styling in its design, as it was influenced by its predecessor, the Byzantine in Venice, retaining its vigorous characteristics in corbel, column, pilaster, entablature, pediment and sculptured and pierced panels, all of which have been incorporated here. With such a classic treatment of the exterior, it was only natural for the interior designer to extend its identifying Venetian style into the completely renovated interior, where will be found all the necessary decorative ingredients for a delightful background dedicated to the amenities of dining. This meticulous attention to detailing for an authentic Venetian effect in the decorative treatment extends to the main dining room, the bar and cocktail lounge, banquet rooms and special rooms for private dining. The renovations also included remodeling the old kitchen completely, under the supervision of Ted Reid, at great expense with the most modern equipment.

Spiraling columns in Byzantine style, by Saldarini & Pucci, separate cocktail lounge and bar from dining room with walls in Elbert Jackson red and gold fabric, blending with Bigelow red carpet, from Neuss, and matching Erbun velvet upholstery of Furniture Craft banquettes and Shelby Williams chairs, from Advanced Design; dome in center of ceiling accommodates large Check-O-Lite chandelier and visually increases height of room.

Serpentine bar has black vinyl counter front of Naugahyde, source also of contrasting gold vinyl on bar stools by Shelby Williams, through Advanced Design; wall at rear is paved with Pittsburgh mirror, by The Glass Co.; cabinetwork is by Furniture Craft Furniture; only strong color note is Herko painting on Lucite, imitating stained glass, set in Ace ornamental frame in Byzantine style; lighting fixtures from Camer Glass.

James Vincent

Wrought iron balustrade leads downstairs to gourmet dining table in wine cellar, shown below with arched door of Wise leaded glass; lighting fixtures were specially designed. Banquet room, shown right at top, can be divided into two rooms by folding doors, is made visually larger by Pittsburgh mirrors, from The Glass Co., alternating with panels of white and gold flocking by Fabrics Unlimited and harmonizing with Shelby Williams chairs, through Advanced Design, gilded and upholstered in Vicrtex silk vinyl; Check-O-Lite chandeliers are bronze and crystal, Bigelow black and yellow carpet is from Neuss.



Armour Room, right, for private dining, has beamed ceiling and walls sheathed in bleached oak studded with iron studs by Furniture Craft, matching table tops; colorful Renaissance tapestry from French & Co. pictures Emperor Maximilian I, repeats hues in Scalamandrè multicolor curtains by Continental Drapery & Upholstery Co.; Furniture Craft banquettes and Shelby Williams chairs, through Advanced Design, are in black Naugahyde; Bigelow carpet, from Neuss, is black and yellow; Greene Bros. wrought iron chandelier and sconces.

OFFICES

Interior Designer: **Skidmore, Owings & Merrill**
Installation: **Libbey-Owens-Ford Glass Company Bldg.**
Location: **Toledo, Ohio**

Hedrich-Blessing

As a result of careful planning of interior in relationship to site and surroundings, building functions superbly for needs of occupants. View above is building at night, showing interesting pattern of lighted windows; at right is shown plaza with banquettes and planting, winner of National Plant America award, providing seasonal color.

Interior, left, is lounge area of board room with V'Soske beige rug and matching walls of Knoll Pandanus cloth combined with white Formica doors, background for specially designed furniture from Albano, upholstered in American's tan leather; table top is Libbey-Owens-Ford glass, Gargantuan gilt dandelion is by Harry Bertoia.

President's office is in monochromatic beige color scheme, the specially designed upholstered furniture in Scalamandrè silk blended with V'Soske carpet; teak occasional chairs are from Frederik Lunning, the desk chair from Stow & Davis; Louver-Drape vertical blinds.

Wall opposite windows in office of president emphasizes teak in the decorative scheme for wall paneling and furniture; cabinet by Albano is flanked by Wegner armchairs from Frederik Lunning; beige carpet is by V'Soske.

Office of executive vice president is attractive with teak paneling, dropped ceiling and specially designed furniture, including glass-top coffee table, teak desk and Stow & Davis desk chair; cabinets by Albano, pedestal chairs from Lehigh in American's tan leather; V'Soske carpet.

Typical office of vice president is characterized by window walls, one window fitted with Louver-Drape vertical blinds, and Hexcel Honeylite aluminum ceiling; Bigelow tan carpet and walls painted beige are background for specially designed teak desk and Stow & Davis desk chair; Lehigh pedestal chair is in American's brown leather.

Private dining room has beige walls and dropped ceiling, with matching V'Soske carpet; specially designed furniture includes black lacquer table from Albano, and Smith & Watson chairs of rosewood upholstered in American's black leather.

Gleaming beauty of specially designed stainless steel buffet shelf with granite top, in executive dining room, is reiterated in Breuer cane-back chairs from Thonet; tables are of elm burl, by Albano.

Herrlin Studio

Interior Designer: **Jeanne McDonald**
Petersen Interiors, Inc.
Installation: **Maryhill Cemetery Administration Bldg.**
Location: **Niles, Ill.**

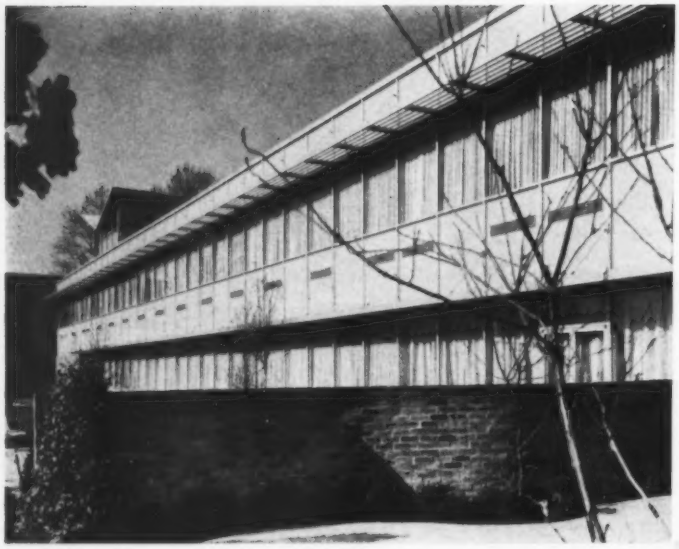
Handsomely grained teakwood patterned Formica paneled walls as background help to create the soothing, restful atmosphere so necessary to ease emotional strain in this private conference room and all other rooms; soft orange, green and natural tones predominate; lighter shades of upholstery Scotchgarded for easy care; furniture by Risom and Mexican upholstery import from Bruce Rogers on L-shaped arrangement of sofa and chair; Cabin Crafts dill green area rug not quite rectangular in shape due to arc-shaped architecture of building resulting in odd shapes of all rooms; natural L. Anton Maix wool casements with orange accent; planter from Architectural Pottery; wall pieces by Jo Mead.

Kravet wool casements in subtle striped effect of gradated colors complement Edward Fields octagonal area rug in avocado with accents of off-white and tan, matching Dunbar lounge chair, source for all furniture in lobbies with sofa in purple and open armchairs in orange creating striking color scheme; French porcelain planter with bittersweet and Iranian copper top pedestal table are Dunbar imports; lamps from Design-Technics.

Intimate family conversational groups feature second lobby area with harmonious arrangement of Dunbar octagonal table and four lounge chairs on Edward Fields rug in brown, gold and bittersweet with 12" leaf border design; dramatic effect is heightened by second conversational group with striped armless chairs and Kravet wool casement fabric with gradated colors ranging from copper and burnt orange to gold and citron green; Design-Technics lamps and planter; Abernathy ceramic vase distributed by Risom.

Comfort is the keynote of the superintendent's office with Risom desk and chair, table and sofa, and Dunbar lounge chairs: blue textured fabric on sofa; purple, copper and blue plaid on lounge chairs and Cabin Crafts dill green rug blend to create soothing atmosphere with maize and natural Kravet wool casements repeated at windows; lamp from Design-Technics.

Large conference room, spectacular in color and design, with 110" Risom conference table and eight chairs upholstered in bright orange, foil for saffron-colored Cabin Crafts oval area rug; maize and natural random stripe wool casements from L. Anton Maix is striking background for 6' honey locust tree in Design-Technics planter.



Marsh Photographers

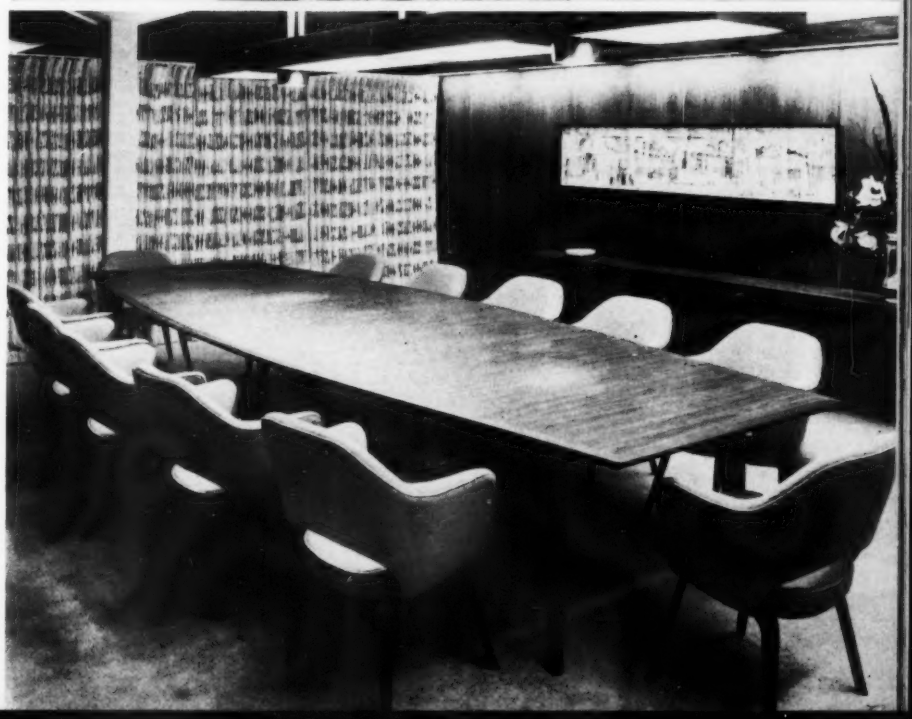
Interior Designer: **Elizabeth Harrison, A.I.D.**
Installation: **Taft Stations, TV Studio**
Location: **Cincinnati, Ohio**

Open stairway at entrance is teak structure contrasted with slabs of stone for treads, leading up from terrazzo floor; background is red and blue brick wall with growing plants.

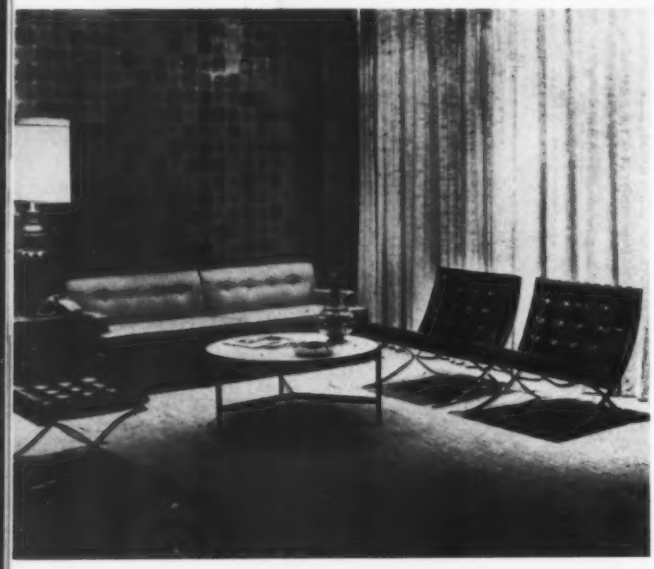
Entrance lobby, left, has Fiberglas curtains from Elenhank, furniture from Knoll, including chairs in blueberry tufted leather and sofa in green tweed; chenille rug is by V'Soske.

Executive office has one wall sheathed in walnut, contrasted with Louis Bowen blue and brown grasscloth, on other walls, matching V'Soske tweed carpet and curtains of Thorp fabric; Risom walnut desk is combined in room with pair swivel chairs and revolving book table, by Baker; other furniture by Directional is upholstered in fabrics from Boris Kroll, Jack Lenor Larsen, and Schumacher.

Penthouse living room has walls of teak sheathing contrasted with Edward Fields off-white carpet; Baker sectional sofa in Boris Kroll black fabric has three accompanying red lacquer rattan cocktail tables from Ficks Reed for contrast; glass-top table is from Grosfeld House; McGuire bar stools are covered in Naugahyde, Baker lounge chairs in Jack Lenor Larsen yellow and white tweed; lamps from Accessories and Design.



Board room has gray and white curtains of Lozano-Fisher fabric and Edwards Fields carpet as background for Knoll furniture, the chairs upholstered in cinnamon tweed; painting is by Bill Nielson.



As background for office of general manager, walls are covered in Timbertone blue textured paper with gold highlights (from Warner Co.) and windows are curtained in Greeff natural linen casement with Stroheim & Romann blue drapery fabric; Tai Ping carpet in aquamarine and green (with Wunda-Weve underlay) is used throughout; furnishings combine Baker desk, Kittinger chairs (swivel and pull-up in black leather, antique white model with Jack Valentine blue cushion), Milling Road bookcases; gold desk accessories by Smith Metal Arts, Samuel Dinkelspiel lamp, Richard Norton antique globe.

Seating area in reception room groups Schoonbeck sofa in aquamarine with Knoll black-leather chairs and Dunbar cocktail table against walls in Warner gold metallic paper and Seymour gold draperies; Frederick Cooper lamp.

Interior Designer: **Roy Klipp, A.I.D.**
John A. Colby & Sons
Installation: **WGN Studios**
Location: **Chicago, Illinois**

Walls in conference room are of Warner cork with green highlights, draperies are turquoise print from Thorp; furniture by Herman Miller includes lounge chairs in black leather, conference chairs in Greeff turquoise and beige stripe (Scotchgarded); Richard Norton hurricane lamps, Smith Metal Arts ashtrays, New Metal Crafts chandeliers.

In lounge for women employees, designer had to provide 12 card tables and as much seating space as possible in fairly small area; to take away feeling of tall, narrow room, suspended ceiling with light fixtures was introduced, following pattern of Amtico beige vinyl flooring with bands of cantaloupe, brown, bamboo and turquoise; in contrast to dramatic ceiling and floor, furniture and colors are subdued: Directional card tables with walnut laminated tops, plastic chairs in white or tangerine, sofas in turquoise and beige vinyl or tangerine fabric, Regan coffee tables, Advance Design end tables; for acoustical reasons, left wall which separates room from auditorium is in ivory and mocha Curon, others in beige Vicrtex; clock by Howard Miller.

Ben Schnall

Interior Designer: **Peter Fraser, Jr.**
Installation: **The Connecticut Mutual Life Insurance Co.**
Location: **Hartford, Conn.**

Conference room has facilities for lectures and films (screen and blackboard are behind sliding doors of Simpson plywood wall) and displaying charts (on Congoleum-Nairn tan bulletin board cork); carpet is "Rexton" beige jute from Vogue, Herman Miller chairs are upholstered in soft shades of navy and ultramarine blue, gray and beige, with accents of Isabel Scott orange and black fabric on chairs at end of Regan conference table; Habitat lighting fixtures.

Interior Designer: **Lester Fountain**
Installation: **Executive Office**
Location: **Paterson, N. J.**

Walnut paneling and a scenic mural from Albert Van Luit in sepia on beige silk are background for this attractive office; desk, desk chair, side chairs and credenza from Stow Davis are in oiled walnut, the desk chair covered in avocado nylon to match carpet from F. Schumacher; upholstered pieces are custom designs, the fabrics in beige, green and bittersweet; fireplace tiles and ceramic lamps by Design Technics.

Interior Designer: **J. Wayne Griffin**
Celia Anne Griffin
Installation: **Royal Manufacturing Co.**
Location: **Charlotte, N. C.**

Offices

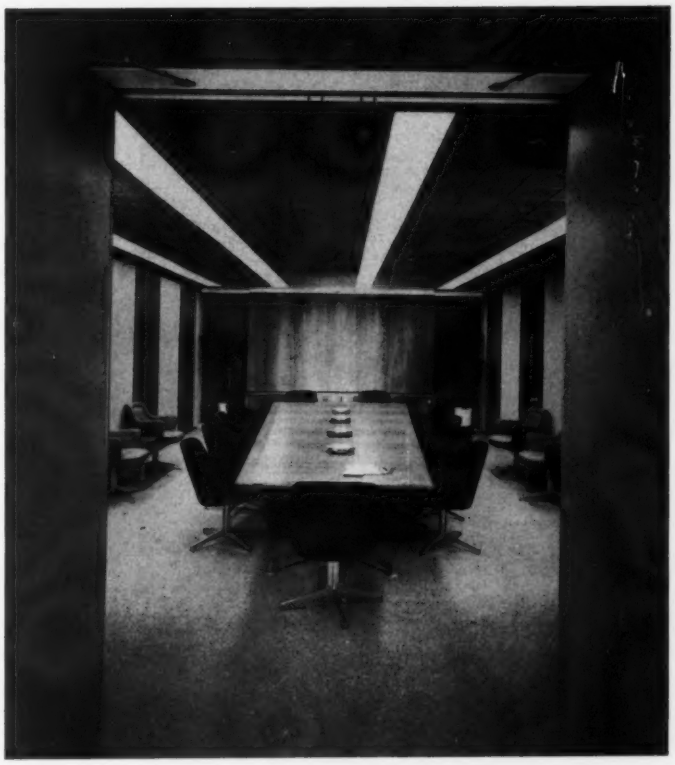
Curtains in brown, beige and apricot on white, from David & Dash, establish color scheme of conference room sheathed in walnut; Sherrill sofas are in Caro & Upright beige fabric; Erwin-Lambeth cocktail table and Jens Risom low lamp table with Parkwood top; walnut desk is from Directional, and Monarch chairs are upholstered in apricot fabric from Dunbar, source also for conference table; floor is of Armstrong vinyl. Myrtle desk in executive office, right, has accompanying Monarch armchairs in Caro & Upright olive and Celadon fabric; desk chair is from Boling, and olive fabric for curtains is by Scalamandrè; floor is of Robbins vinyl.

Morley Baer

Interior Designer: **Welton Becket & Associates**
Installation: **Kaiser Industries Corp.**
Location: **Oakland, Cal.**

Office building housing Kaiser operations is sheathed in gold, gray and natural aluminum, 28 stories high, with 1,200-car parking garage topped by three-acre roof garden; department store and other shops and service facilities adjoin rear; cafeteria and auditorium are in the front extension. Waiting area on executive floor, below, features Kaiser products as background: wall is composed of irregularly shaped panels of anodized aluminum in gold and bronze tones with colorful decorations of aluminum castings by Jan De Swart; beige carpet is by Sallee, furniture is from Dunbar, the sofa in off-white texture, the chairs in olive green leather.

For variety, color scheme of each floor is based on either blue, green, yellow or beige in various shades on ceiling and walls with carpet and furnishings in complementary tones; typical executive office, above, affording panoramic view of Lake Merritt, shows application of "total design" concept with off-white Fiberglas draperies from Glass Fabrics, contrasted with pale green painted walls; furniture includes stainless steel-framed furniture by Steelcase, chairs upholstered in sand-color Naugahyde; Architectural Pottery planter is off-white, Sallee carpet is two-tone green.



One of several conference rooms has wood sheathing on walls combined with Vicrtex; lighting is by specially developed continuous strip fluorescent fixtures recessed in aluminum ceiling; extruded aluminum furniture includes Mullen table with wood top in natural finish, Lehigh chairs at table in brown-and-black fabric by Knoll, source also for green fabric on remaining chairs; carpet from Sallee.

President's office, shown above and at left, features custom walnut paneling, desk and built-in storage units by Office Suites; adjustable glass shelves against a background of Vicrtex grasscloth serve to hold president's personal art collection; furnishings include Moselle Meals pull-up chairs covered in Boris Kroll orange fabric, Marden lounge chairs in Kroll brown, black and orange stripe; Firth corduroy pattern carpet is soft gold, and Elenhank curtain fabric has brown print on natural.

Interior Designer: **Marvin Powers**
Business Interiors, Inc.
Installation: **The May Company Offices**
Location: **St. Louis, Mo.**

Custom conference table by Office Suites is 6' wide, 26' long, will seat 24 with Taylor chairs upholstered in Blanchard Bros. black leather; walls are covered in Vicrtex, custom carpet was specially dyed olive green; brass, walnut and Swedish glass chandeliers by Gross; lamp from Jim Hurt.

Interior Designer: **Raymond Wing Jean, N.S.I.D.**
Installation: **Johns-Manville Executive Office**
Location: **New York, N. Y.**

In this office created for senior vice president of Johns-Manville, interior designer's objective was to find new uses for the firm's products and to show them in a club-like atmosphere which would not blatantly spell out a sales pitch but make clients aware of imaginative applications of the products. Movable partitions dividing office and reception area are Johns-Manville Colorlith, and Stow Davis desks feature special Colorlith inserts; other products by the firm include Corrulux drapery fabric flanking Lozano-Fisher asbestos Roman blind, and 24" x 24" domed Fiberglas ceiling units; walls are covered in Katzenbach & Warren's white "Cariba" vinyl Fiberglas, carpet from Patterson, Flynn & Johnson is gold in the office, blue in reception area, and the two colors are repeated in David & Dash silk upholstery fabrics on Harvey Probber chairs; tables from Richard Draper; Paul Hanson lamp.

Conference room showing custom wall with sliding glass doors from Air-Tite, leading into corridor, creating feeling of openness; Knoll sofa in olive and Lunning teak frame chairs in black leather set striking color scheme; chrome bases of Lehigh coffee tables with polished travertine tops match base of Knoll conference table; floor lamp from Nessen.

Interior Designer: **Ron Lane, A.I.D.**
Latham-Tyler-Jensen
Installation: **Pittsburgh Pacific Company**
Location: **Minneapolis, Minn.**

A fine example of the practical development of a small space, planned to include facilities for meetings of the various subsidiary heads, project engineers and developers as well as the staff, is the office of the Pittsburgh Pacific Company. Functional openness while adequately providing for private, conference and work areas has been achieved by the designers with Ron Lane, Project Head, and Jeanne Marie Hartnett, N.S.I.D. A flexible and efficient plan centers around the communications and work spaces. Custom partitions of oiled walnut which open for bi-functional work, glass and fabric covered panels which permit transmission of north light to corridor space and extra light for those spaces without outside views, complement the handsome upholstery fabrics and combination steel framed and teak furniture and leather chairs. With more than ample storage and file space, an ideal working and communicating atmosphere has been created.

Use of same color scheme in reception area and corridor achieves flow in continuity of design; oiled walnut top on Knoll L-shaped secretarial desk blends with oiled walnut partition separating space from conference room; added accents are ochre Naugahyde on Herman Miller secretarial chair, partition from Insulation Sales, covered in Knoll beige, source also for natural leather on Lehigh armchair in forefront, olive upholstery on chairs against partition and white Formica top pedestal table.

Warren Reynolds

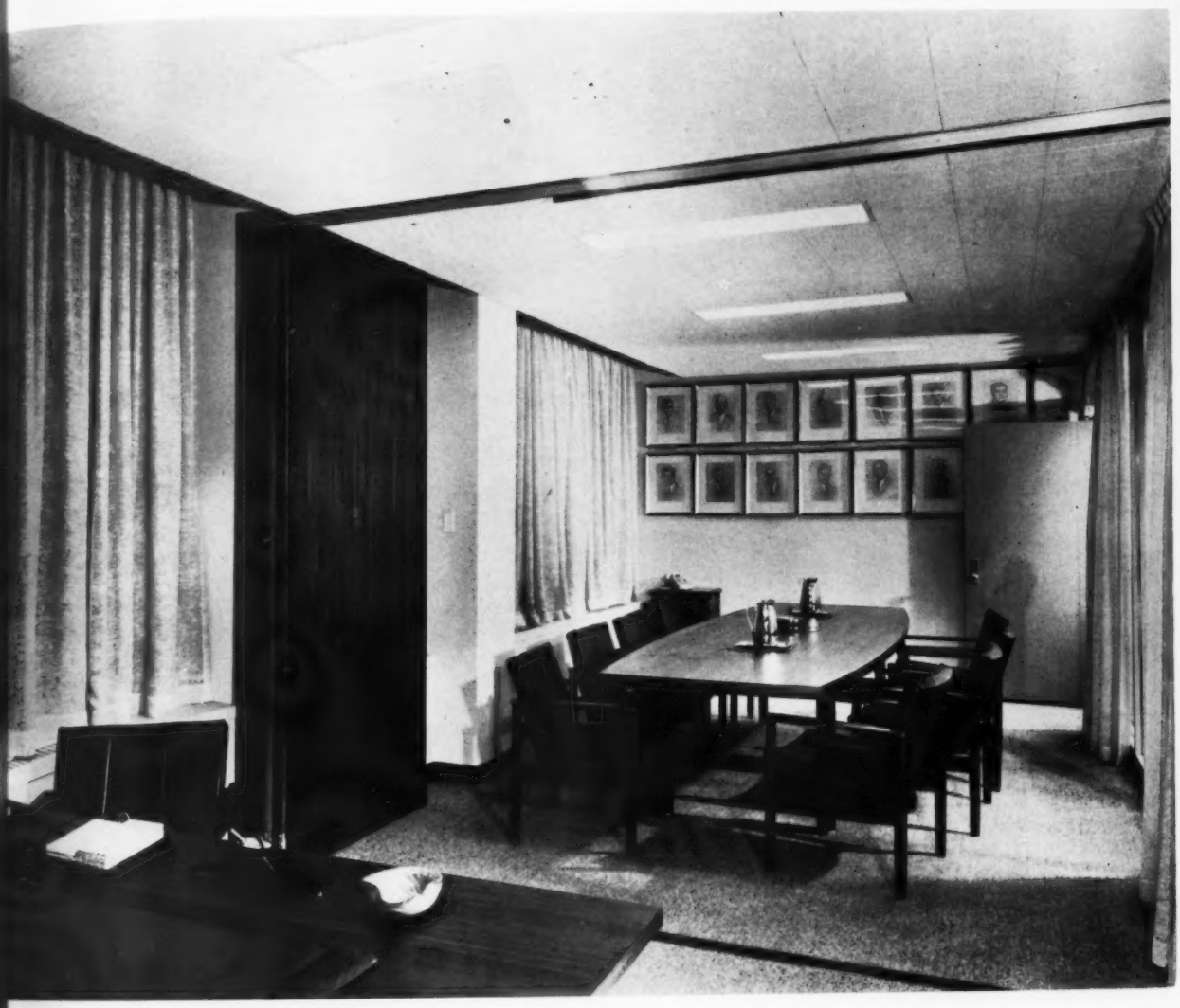
Two views of the executive offices—mirror images of each other except for upholstery colors—with sliding walnut doors by Overholt Properties partitioning offices when desired; cabinet tops of Herman Miller walnut and natural aluminum finish storage wall components are white laminate plastic; wall covered in Curon; swivel chairs from Lehigh in natural leather; pair of Lehigh chairs in Knoll orange fabric and chair in second office in Knoll gold.

Head-on view of corridor work area with conference room at left; Knoll orange is sparkling accent on one of pair of Lehigh armchairs flanking work table with white Formica top and ebony pencil drawer from same source; walnut storage cabinets designed by industrial design firm fabricated by Minnetonka Woodcraft.

Firm's clients are from South America, therefore familiar Brazilian rosewood from Pilot Woodworking and tropical greens have been used throughout. Conference room, with Rugcrofters green carpet and Herman Miller draperies, fabricated by Roffman Associates, has walls of Murals light green grasscloth; table has 6'0" diamond-matched rosewood top, the accompanying chairs upholstered in Radel white leather, furniture by Westcort, the Princeton sofa and pair upholstered chairs in Larsen green fabric; flush panel of Pilot Woodworking rosewood in corner of room opens to reveal built-in lavatory; dome over table has Lightolier fluorescent lighting fixture.

Interior Designer: **Stephen Leigh**
Installation: **Consolidated Inter-American Corp.**
Location: **New York, N. Y.**

Private office has same carpet and curtains as conference room, with large double desk of Brazilian rosewood in middle of room; rosewood wall divider made by Midhattan Woodworking Corp., with cabinets lined with white Formica separating rooms, accommodates bar, revolving TV set, storage space, complete kitchenette and refrigerator, with panels opening from either room to give access to "office hospitality" equipment, furniture by Westcort, desk accessories from Gift Craft.



Interior Designer: **Liselotte Myller, N.S.I.D.**
Installation: **National Wholesale Druggists Association**
Location: **New York, N. Y.**

New headquarters of National Wholesale Druggists Association are located in extension to an existing building; the architect was Clayton P. Morey, A.I.A., who also did the office layouts. Board room is divided from president's office by sliding walnut doors, folded at one side, which permit a larger conference area when required; all furniture is from John Stuart Architective Furniture series: the wood is walnut, the chair backs are upholstered in hunter green leather, the seats in a matching textured fabric; walls are painted off-white blending with Herman Miller off-white textured casement curtains, and Simon Manges carpet is beige and white tweed.

BANKS

Interior Designer: **Alan L. Ferry, A.I.D.**
Installation: **Citizens & Southern Bank**
Location: **Albany, Georgia**

The imposing bank shown here, seen for miles around, sets a monument in scale and architectural style in a small, but wealthy south Georgia city. The elegant 18th-century architectural details of the brick exterior, designed by the architect, Harry A. MacEwen, feature an octagon cupola; lead heraldic devices are antique French, lanterns are old Copenhagen street lamps adapted for wall mounting.

Specially designed check desk, with marble top, by Columbus Fixture, is center of customers' space near officers' platform; draperies of Schumacher fabric dramatize area, repeat color in Gulistan gold and blue carpet and upholstery of Cocheo sofas; desks by Jasper, desk chairs by Stow-Davis; side chairs by Barnard & Simonds, lowboys by Kittinger; brass chandelier by William Spencer, wastebaskets by Service-Knolle; pictures by Weil, lamps by Frederick Cooper.

Rothwell

Color of Archibald Holmes green and gold carpet is reiterated in draperies of Schumacher fabric in directors' paneled room; table in foreground is by Cocheo, source also for wing chairs; the armchairs, in leather, by Barnard & Simonds; console is by Kittinger, the lamps by Frederick Cooper; polished brass chandelier is from William Spencer; accessories are antique.

Office of president, at left, has Gulistan gold carpet and wing chair and desk chair by Scerbo; circular window has curtain of Schumacher fabric matching painted wall; armchairs by Cocheo; lamps by Frederick Cooper, painting on wood by Athos Menaboni; brass chandelier, William Spencer.

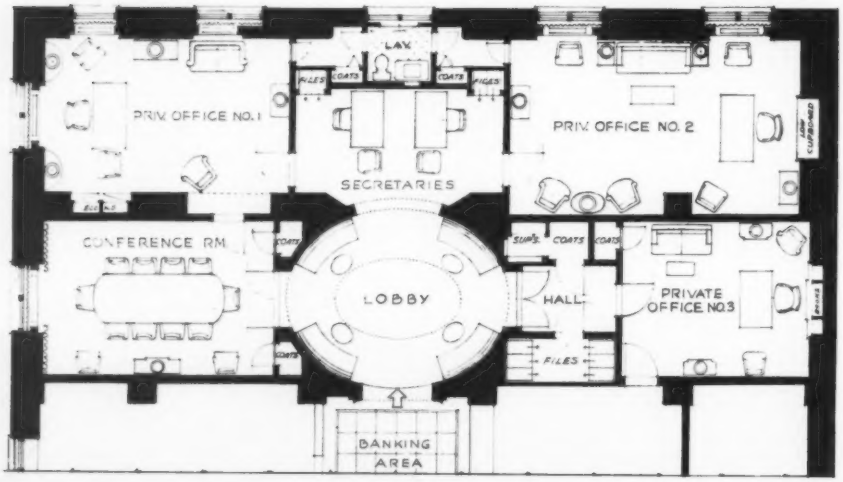
Tellers' line counter, by Columbus Fixture, is paneled and painted to blend with gold and blue Gulistan carpet; paintings of wild turkeys on wood, by Athos Menaboni; draperies of Schumacher fabric, chandelier by William Spencer.

Interior Designer: **Robert H. Niepold, A.I.D.**
John Robert Interiors
Installation: **American Security & Trust Co.**
Location: **Washington, D. C.**

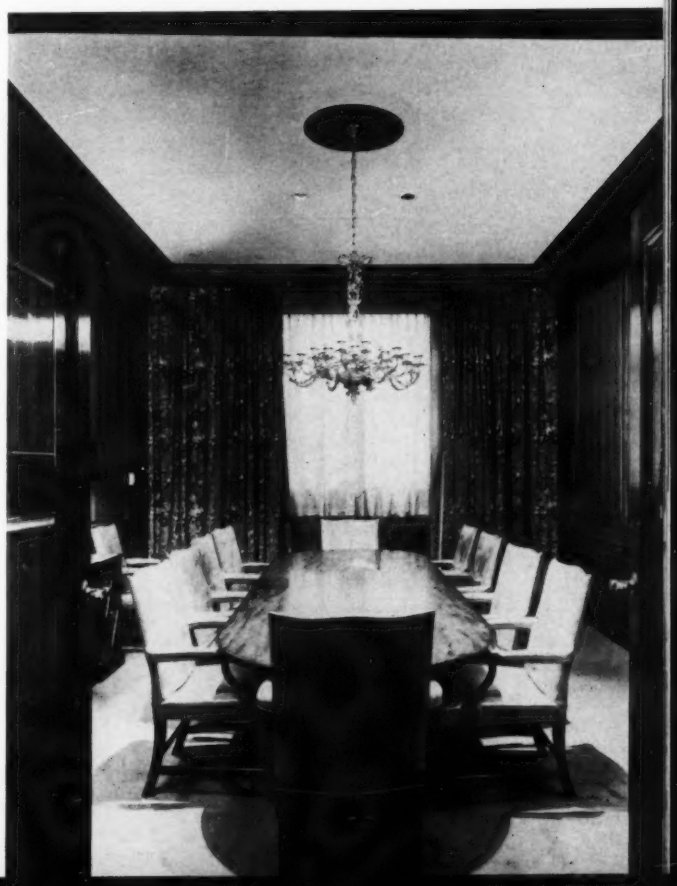
The president and chairman of the board had for years occupied crammed and inadequate office areas on the main floor of this bank. In order to create an executive suite with the qualities of prestige and dignity, excess open space at the rear of the main floor banking area was utilized and developed into the spacious layout as shown in the accompanying floor plan below. The wall at the secretaries' desks, forming a background for the vista through the lobby from the main banking area, is paneled in rosewood, matching the doors throughout the suite. The paneling in the private offices and conference room is of teakwood. Special emphasis has been given to the lighting by the incorporation of cove, indirect and spot lighting; and the air conditioning is also noteworthy, the units being entirely concealed. Mills, Petticord & Mills were the architects.

Robert C. Lautman

Dimensions of oval reception lobby are visually expanded by Murals, Inc. sepia and aquamarine wallpaper mural, blending with trim and dado painted a grayed turquoise tone; custom-made banquettes are in Gilford maching antiqued leather, with black lacquered bases; carpet throughout suite is Templeton turquoise chenille from Gotham; custom dome lighting is feature.



Private office, symphony of russet tones, has walls handsomely paneled in teak, complementing furniture of 18th-century design by Kittinger and by Old Colony; drapery treatment, an authentic design by Thomas Jefferson, is carried out in Schumacher olive and turquoise silk damask, repeated on wing chair and, opposite, sofa; open armchairs are in aquamarine fabric; lamps by Borghese.



Conference room with its warm wood tones is made doubly attractive by Schumacher linen, turquoise and olive on brown, handblocked in Grinling Gibbons design for curtains covering entire end of room; teak paneling is background for Kittinger faded mahogany table and Saybolt & Cleland armchairs in olive leather; bronze doré chandelier is antique.

Sweeping drive at front of building leads to portecochere dramatized by uninterrupted walls of red brick, background for trees and grass areas; window walls overlooking shaded terraces with potted plants are feature of club rear.

Interior Designer: **Ceil Williams, A.I.D., N.S.I.D.**
Installation: **Lakewood Country Club**
Location: **Dallas, Texas**

Color scheme of lounge, left, derives from Japanese antique screen hanging on wall above Erwin Lambeth sofa and chairs in Greeff sand color fabrics; cocktail tables from Harvey Probber, pillows of Thaibok silks; lamps have antique bases; Bigelow Sanford carpet.

Men's card room, below at left, has red brick walls and Bigelow Sanford sand carpet, background for Phoenix tables and accompanying Grand Ledge chairs upholstered in Lackawanna leather; Schoonbeck sofa and Erwin Lambeth chairs create conversation group.

Section of dining room wall gleams with Winfield antiqued gold wallpaper, foil for Italian antiques and Henredon cabinet; tables, and accompanying chairs in Greeff wide-stripe fabric, from Phoenix; Bigelow Sanford carpet.

Color scheme of ballroom, developed in beige fabrics and walnut background, is separated from lounge by Tropicraft sliding shoji panels; detail of conversation grouping, right, reveals Henredon sofa in Jofa fabric, flanked by Erwin Lambeth chairs, in Greeff fabric, and fleur-de-lis lamps from Dinkelspiel; coffee table is from Yale Burge, oval rug is by V'Soske.

Louis Reens

Cocktail lounge, shown at top of page, features Katzenbach & Warren mural in beige, black, blue and white, combined with walnut sheathing and natural brick as background for Empire State chairs in black Naugahyde and Burke white plastic chairs with turquoise seats; Sweet Water Mills blue nylon carpet from Arnold.

Bar area of dining room combines natural brick, walnut and Harvey Design Workshop white plastic moresque grille backed by emerald green; I. V. Chair Co. bar stools are in black Naugahyde, the bar rail in turquoise; Bigelow carpet is turquoise and blue texture, Empire State dining chairs alternate royal blue and turquoise upholstery.

Clubs

Interior Designer: **Frank J. Lincoln, Jr., A.I.D., N.S.I.D.**
Installation: **Cedar Brook Golf Club**
Location: **Old Brookville, L. I., N. Y.**

Seating area in lobby-lounge includes Directional chairs, Shearman Bros. sofa, American Furniture & Novelty tables and desk; color scheme combines royal blue, turquoise and white: Cohama drapery fabric in turquoise and blue stripe, Riegel white curtains, blue nylon carpet; walls are of U. S. Plywood prefinished walnut; Chapman lamps; vinyl area is Amtico turquoise and blue.

Protective Finishes for Fabrics, *continued from page 177*

or the effectiveness of the finish will be diminished or lost since the foam will counteract the liquid repellency of the finish.

The question naturally arises if these are permanent finishes, why does the fabric ever need dry cleaning? Simply stated, every fabric will ultimately soil despite finishes which, as most things relating to existence, are no cure-all. They, too, have their limitations, but the advantage of a protective finish lies in the fact that the over-all soiling of fabrics is retarded and since it reduces the number of dry cleanings or washings, increases the life of the fabric and keeps it fresh looking for a longer time. The big plus factor of the spot and stain resistance finishes is that they are a boon to the consumer for the every-day appearance of the fabric.

All fabrics, with a few exceptions, can be treated with a protective finish. *Scotchguard* cannot be applied to a few synthetics because they react poorly due to heat of application, and *Syl-Mer* is not recommended for casement cloths as an airy, wide-open weave cannot be protected. *Permel Plus* is applied predominantly to cotton and rayon fabrics but is applicable to most synthetic fibers and blends.

As with the different processes of each company, formulas vary and these formulas also vary, depending upon the individual fabric. Naturally, any protective finish is only as good as the processor who applies it. *Scotchgard* identifies each formula by code, and on delicate fabrics, such as velvets, the process is sprayed on instead of passing through a machine so as not to harm the fabrics. And on quilted fabrics, for instance, the content of the filling may contain a substance, oil perhaps, that would cause damage. Every fabric slated for processing with *Scotchgard* by a reputable processor is tested for color, texture and shrinking. This step is an expensive one for the processor but vital to all concerned. Generally, the shrinkage, as with each process, runs to about a couple of inches per yard but the actual amount is determined by the trial tests.

Flameproofing and flame-retardant finishes, the chemicals for which are produced and provided by the American Cyanamid Company, are applied, up to the present time, only on fabrics for institutional use. Under law, one of these finishes is mandatory in every state of the Union though the laws vary. However, three basic standards are accepted: those under the New York City, the City of Boston and the State of California laws. Each operates somewhat differently but all are equally effective in their requirements. Recently there has been evidence of a growing tendency to apply flameproof and flame-retardant finishes to fabrics for use in hotels and theatres. Certificates or affadavits that fabrics have been flameproofed are required in most areas and are supplied by the processor. As in the other functional finishes, there are two distinct groups of flameproof finishes: the renewable type which may be refinished by reliable, experienced dry cleaners; and the durable or permanent type which will withstand from 25 dry cleanings up to an indefinite number as long as the fabric is in use and depending upon the formula. Originally four methods were used in fireproofing textiles but now each processor has his own basic formula which represents an advance over the original methods. In New York a renewable Standard formula is approved by the N.Y.C. Board of Standards and Appeals but there are advance formulas approved also by the State of California Fire Marshal which give the treated fabric more protection from moisture, heat radiation, can be used on fabrics containing metallic yarns and meet U.S. Military and Aircraft requirements. In this renewable group it is not advisable that water repellent treated fabrics be flameproofed as they are likely to remain damp always, though these fabrics are not affected by the durable or permanent finishes. The fabrics which can be treated for flameproofing vary also with the different formulas. In the renewable group all fabrics can be treated due to a recent new development which permitted the processing of rayon acetate, Dacron and other synthetics, although the cost of treating these is higher. This does not apply to the durable or permanent group which is effective only on cotton, viscose rayon, wool, mohair, silk and a combination of these fibers. Although manufacturers of drapery fabrics have large runs processed, one finisher, as an inducement to upholstery fabric manufacturers will process special orders over night.

Whichever finish is applied to fabrics, whether spot and stain or flameproofing, its protective qualities are made to order not only for residential use but particularly for contract installations. And, in this connection, the interior designer, when working with clients, should be most explicit about what protective finishes will do. Most consumers expect too much of the treated fabric, their knowledge having been gained, and misinterpreted, from a superficial reading of consumer advertising.

SHOWROOMS

Interior Designer: **John D. Rybakoff, N.S.I.D.**
Installation: **Beau Brummell Ties, Inc.**
Location: **New York, N. Y.**

Corner of reception room with intriguing use of Decorative Crafts knight in armor, for display of high fashion line of Fabiani ties, shown against felt covered wall by Central Shippee; 18th century garden scene by Murals, Inc., gives depth to corridor, carpeting by Bigelow is leaf green from C. & J. Zimmerman, leading to executive office area and large reception room.

Below, main reception room for both Fabiani and Beau Brummell lines of ties showing blend of contemporary and 18th Century furniture by Scerbo used throughout showrooms and executive areas; foil wall covering by Laverne; other walls in white grasscloth from Laue Bros.; Boris Kroll fabric on gold tufted sofa, interesting contrast for red lacquer chair upholstered in Schumacher 18th century design; Decorative Crafts hanging lantern provides ornamental touch with Lightolier ceiling fixtures supplying most of lighting.

Gil Amiaga

Above, Fabiani Room with handsome Otto Berke teak parquet floor, curry Woolsuede from Isabel Scott and tortoise shell Laverne foil walls; the antique rug and furnishings in classic style of 18th century Italian give the room great elegance; low level lighting by Lightolier; Decorative Crafts helmet; Schumacher sofa fabric; Scerbo furniture.

View of Beau Brummell Room with plexiglass arches and brass finials defining display niches, inspired by famous Royal Pavilion at Brighton with its towering minarettes and domes; cabinets by Scerbo continue Eastern motif with repetitive arches in blue and antique white; charcoal gray walls and leaf green carpeting complete color scheme; white Mottahedeh vase.

Another view of Beau Brummell Room and typical of period for which room is named, is Arthur H. Lee paneled floral fabric on sofa accented by white casements from Contract Fabrics; textured fabric on chairs by Lieb/Meyer.

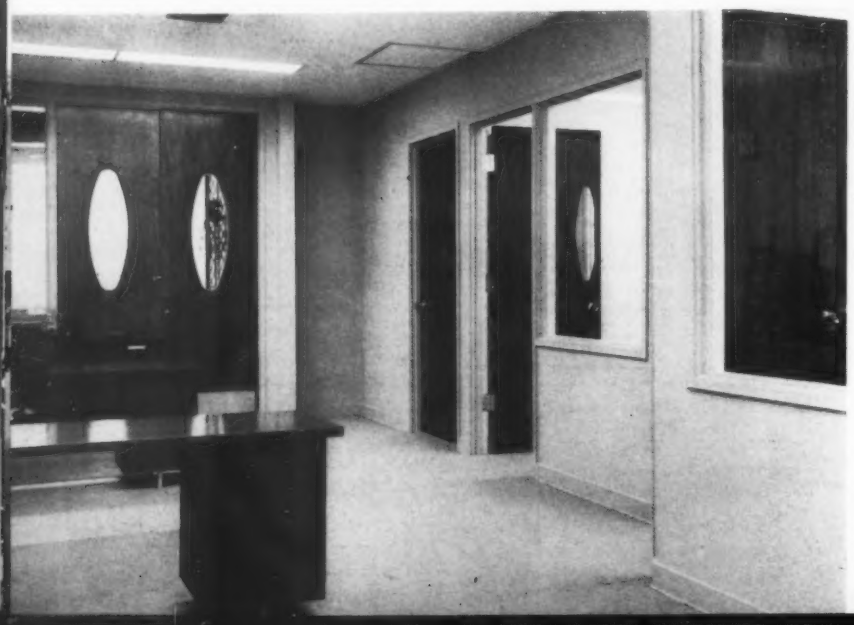
Below, foil for curry Woolsuede walls and folding screens from Isabel Scott is gracious white and gold armoire housing Fabiani high fashion line and complemented by white-on-white Kravet draperies; special constructed table top permits discards to be hung on rods that recess into apron; steel and leather chairs from John Vesey, inspired by Napoleon's campaign chair, seat buyers; all other furniture by Scerbo.

Chicago Photographers

Interior Designer: **Betty Siegel**
Installation: **Adolph Richman Fur Salon**
Location: **Chicago, Ill.**

Salon, above, gains in visual dimensions with Denst & Soderlund illuminated metal paper in dome of ceiling, the lighting by Solar, and mirror panels; marble chips, by Terrazzo Marble Supply, at base of decorative column are contrasted with white carpet; benches are from Modern Trends, planters and cigarette stands from Laverne; plastic drawcurtains by Jaylis; table base by S. J. Campbell, plants from Don Epstein.

Office off sales room, shown below, has furniture by Murphy Miller in same finish as walnut doors, integrates decorative scheme, contrasts effectively with white walls and carpet; Solar lighting panels in ceiling.



Fitting room, shown above, gains interest with Timbertone walls in damask pattern from Warner, background for S. J. Campbell table and upholstered chairs by Modern Trends; black lacquer desk from Raymor.

Henry S. Fullerton

Interior Designer: **Stephen P. Gasperecz, A.I.D.**
Installation: **Brookcraft Showroom**
Location: **New York, N. Y.**

Basic black and white color scheme is foil for striking color found in Jofa and Erbun sliding fabric panels covering window areas of each of three sales booths; floor-to-ceiling mirror panel, Harmil black and white carpet, and black upholstery are other noteworthy decorative features highlighting a combination of period and contemporary furnishings, including Loosen & Brautigam tables; Louis XVI fauteuils in Gilford black moiré vinyl; Wilton sofa in Boris Kroll black fabric; Rainbow wastebaskets and Lange & Williams lamps. Paintings by Fred Brooks.

STORES

Interior Designer: **Allen Vance Salsbury, A.I.D.**
William H. Overholt, A.I.D. Associate
Installation: **Nordstrom's**
Location: **Seattle, Wash.**

Adjacent to men's shoe department is conveniently placed shoe shine stand, smartly contemporary, custom designed with plastic sliding screens at left, background of men's window display, fabricated by Industrial Mfg. Co.; walls of black Naugahyde and putty hemp cloth from Wallpapers, Inc., striking contrast to Jack Lenor Larsen red Naugahyde covered shelves; seat and back of shoe shine stand in red Naugahyde.

Below, dark teak walls in foreground and natural teak in background of entrance blend harmoniously with polished chrome and teak custom designed grille, a treatment repeatedly used between departments; casements opposite grille in off-white linen by Lehman-Connor; Knoll chairs; carpeting, used throughout store, from Roxbury.

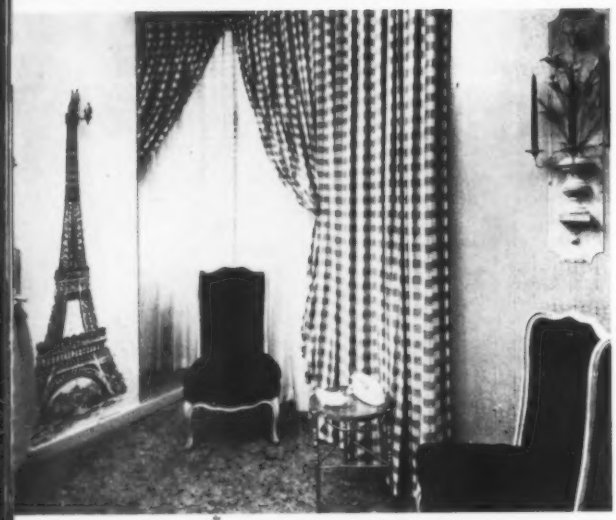
Art Hupy

Men's department in color scheme of red and black subtly bold with dark stained teak wood against putty hemp paper on walls from Wallpapers, Inc. and red textured Jack Lenor Larsen Naugahyde on tops of brushed aluminum and stained birch custom designed fixtures; black Naugahyde teak chairs from Hagen International.

Sophisticated femininity and daintiness is the keynote of the women's fashion shoe department in elegant color scheme of topaz, gold and off-white based on mosaic comprised of pebbles gathered on Pacific Northwest beaches, designed and made by Jean Johansen; white pedestal tables and chairs from Knoll Associates; pale gold in silk cloth on walls from Wallpapers, Inc., and Thorp fabric on sofa against mosaic; gold Naugahyde upholstery on brushed chrome frame around columns.

Overall view of spacious women's fashion shoe department with chairs from Thayer-Coggin upholstered in gold Naugahyde on backs and gold Thorp fabric on seats; Roxbury carpeting used throughout custom woven in gold, brown and off-white; all store fixtures custom designed by interior designers; decorative lighting also custom designed.

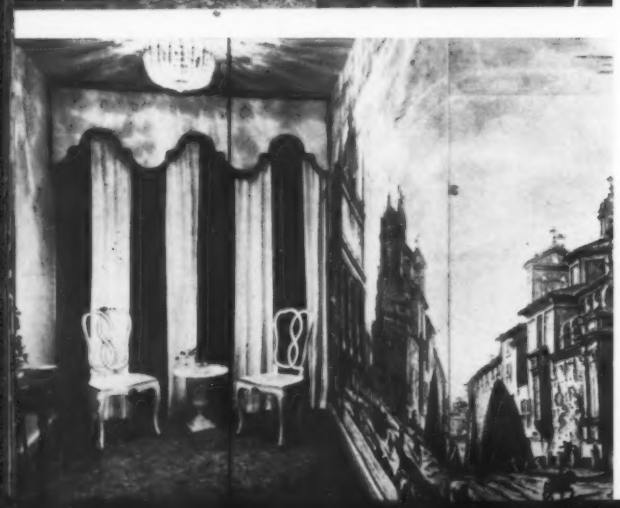
Idaka



Main showing room gains effect of added spaciousness by effective lighting and Cadillac floor-to-ceiling mirrors; "Foldoor" pull-out silk screens create smaller showing areas.

Highlighting "Paris" room is Eiffel Tower mural, by Huey, and checkered fabric, for curtains, by Lussky White & Coolidge; wallpaper is Winfield gold foil; chairs were made by Ralph Miele, applique is from Antiques, Ltd.

Interior Designer: **Hal Lorey, A.I.D.**
Carson, Pirie, Scott & Co.
Installation: **"Inner Circle" Fashion Salon**
Location: **Chicago, Ill.**



Draperies for "Rome" room are Italian flag colors in fabric by Hattie Carnegie; Piranesi engraving is enlarged to mural size and shown reflected in mirror; furniture imported from Italy.

Idaho

Stores

Interior Designer: **Herbert Rose**
Installation: **Elman Shoe Salon**
Location: **Chicago, Ill.**

Spaciousness is salient feature of décor of store, induced by Shutter House dividers, Callaway free form gold carpet and Marden floor cabinets, chairs and sofas in black and in gold Naugahyde; display tile tables by Marnay, through Hargri; walnut display cases made by Philip Cohn & Sons; lighting by Planned Lighting; display fixtures by Taube; wall displays, hung against ecru grasscloth, by Golden Display; planting, Don Epstein.

HOSPITALS

Interior Designer: **Edward Dick, A.I.D.**
David Wessinger, A.I.D.
Installation: **The Bancroft**
Location: **Detroit, Michigan**

In converting a former hotel to a convalescent home for the elderly and chronically ill, the designers have emphasized practical, easy-to-maintain materials and provided attractive, cheerful decorative schemes. Sun Room combines Armstrong terra cotta flooring, Philan vinyl brick wallpaper accented by Piazza Prints mural in green; white wrought iron furniture from Arbuck by Gallo is upholstered in colorful floral fabric in pinks and greens, combined with green Vicrtex; Morris Greenspan lamps are white; Versen hanging fixtures.

Entrance lobby includes reception desk, business area, book and gift shop; seating areas on either side have white walls, Norbar Fiberglas curtains, Baumritter furniture; brass lamp at left is by Westwood, the one at right by Stadler-Neuwirth; Armstrong flooring (used throughout installation) is in shades of gray; ceiling is visually lowered by painting it blue-green; trees, Decorative Plants.

Walls in main lounge (right) are painted gold with accent wall in Old Stone Mill gold and white paper and curtains to match; Baumritter furniture is in cherry finish with Formica tops; lamps by Stadler-Neuwirth. Dining room (above) has soft blue painted walls as background for Royal Metal furniture, the chairs upholstered in bright red Naugahyde, the table tops of gray Formica; Tropicraft woven blinds are blue, olive green and white.

Ernest M. Silva

Eight to ten basic schemes were created for 250 patients' rooms which are simply but attractively furnished; pattern interest and color are provided by one wall of Old Stone Mill plastic-coated paper with matching curtain fabric, other walls painted a soft pastel tone; furniture by Royal Metal has plastic tops, Naugahyde upholstery; Bates bedspreads; Stadler-Neuwirth lamps. Doctor's lounge (above) includes a refrigerator unit, comfortable seating: Congress Chair Co. sofa in Norbar yellow and natural linen (Scotchgarded by Perma Dry), Baumritter chairs in black Naugahyde; Reilly-Wolff lamp table, Westwood lamp; walls are wood tone Philan blending with color of Armstrong floor.

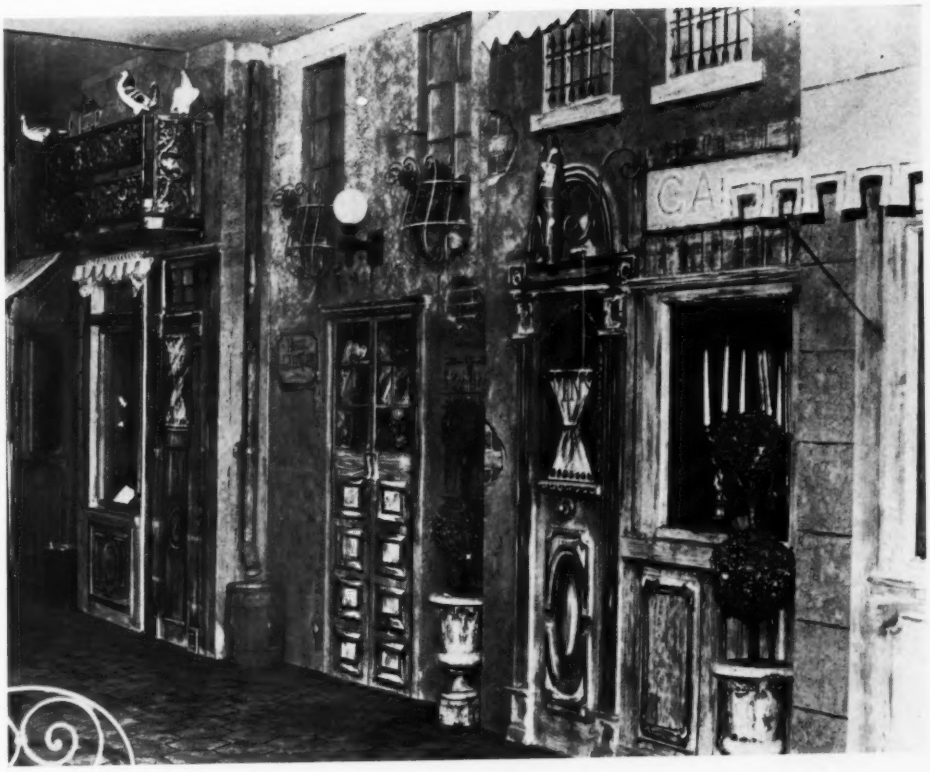
THEATRES

Interior Designer: **David Barrett, A.I.D., N.S.I.D.**
Installation: **Trans Lux Cinema Café**
Location: **New York, N. Y.**

In the renovated Trans Lux Cinema Café, located in New New York on Madison Avenue at 85th Street, the interior designer has captured the atmosphere of that *coin de Paris* along the Seine, complete with trees, street tiles, sidewalk café, boutiques and gas lamps—even the Seine itself. All this has been done via the magic of paintbrush, specific furnishings, and a fertile and lively imagination —so cleverly that it is hard to discern where *trompe l'oeil* begins and actuality leaves off. And the result, as can be seen in the illustrations, is charming both for the patrons—who find it irresistible—and for the theater owners who find that the new décor pays additional dividends.

The illusion of a sidewalk café along the quais is made completely realistic by the actual book stalls and tree planted among Creative Metal chairs and tables, the chairs upholstered in white Naugahyde; tile floor is Amtico vinyl from William Gold, gray and black Imperial carpet has cobblestone motif.

Ticket kiosk is at rear near vendor's café station, with wall opposite refreshment tables given over to false store fronts by Bliss Displays, the trompe l'oeil throughout by artist Caryl Hall.

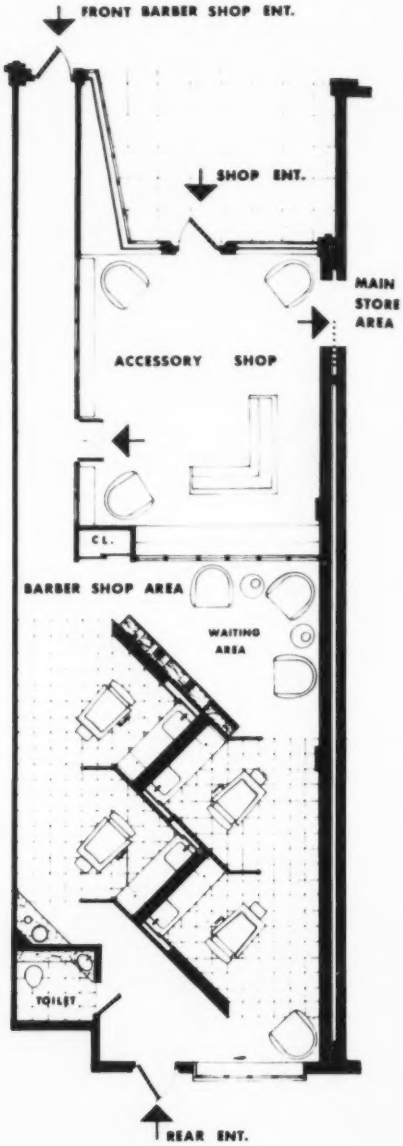


Main lobby is painted pale blue, gray and black, with blue and white striped awnings; all antique accessories from David Barrett.

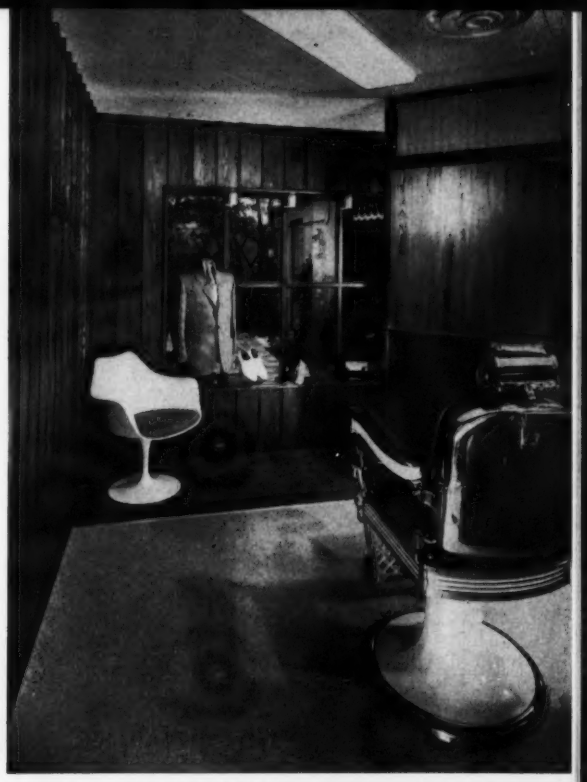
BARBER SHOPS

Rada

Interior Designer: **Frew & Squier**
Installation: **Maus & Hoffman Barber Shop & Accessory Store**
Location: **Fort Lauderdale, Florida**

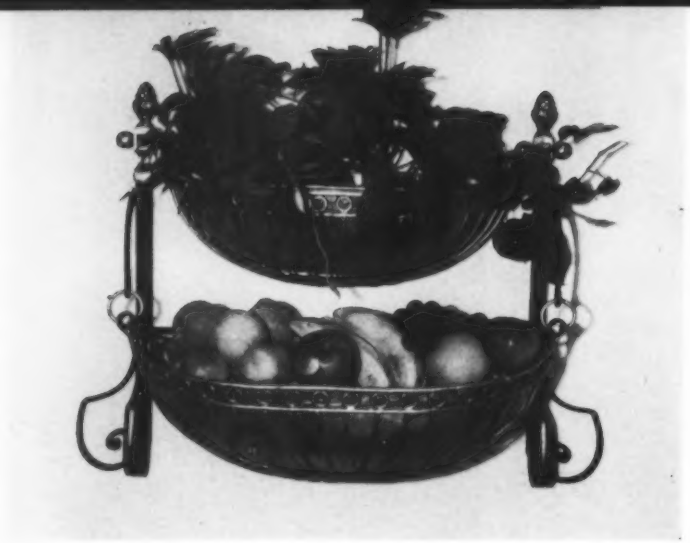


In expanding its services to include barbering and an accessory shop, Maus & Hoffman, a fashionable men's store on which the interior designers worked as consultants, requested that the addition retain the overall feeling of the main store: this was accomplished by using the same dark brown wood-stained paneling, beige ceiling tile, and Alexander Smith brown, black, beige and white carepting as seen in corner of accessory shop at left with Knoll white pedestal chair and table. Floor plan above shows staggered arrangement of barbering areas to achieve privacy.



In waiting area, above, Knoll white pedestal chairs have red-orange cushions, a striking contrast to dark brown stained wood background; section of barber area, above right, shows flooring of Armstrong "Tessera" vinyl; old barber chairs were rechromed and upholstered in cordovan leather; individual floor cabinets in each bay, as shown at right, were custom made by Mutschler Bros. using Paul McCobb modular units finished in dark brown with white Formica tops; cabinets are designed to house all barbering equipment, electrical cords, and a special system to vacuum hair clippings.

View of accessory shop at left shows arrangement of women's handbags on adjustable shelves against a background of clear glass on the entrance side, white patterned glass on the other; George Tanier chandelier.



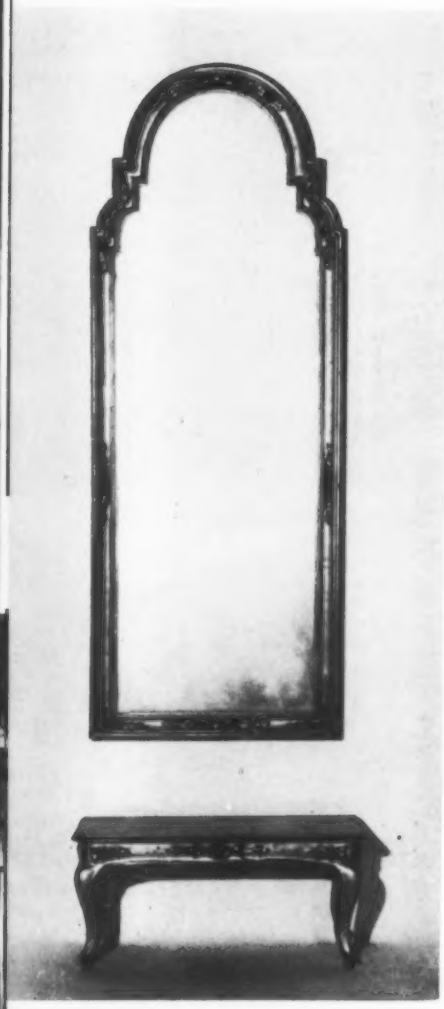
Market Spotlight

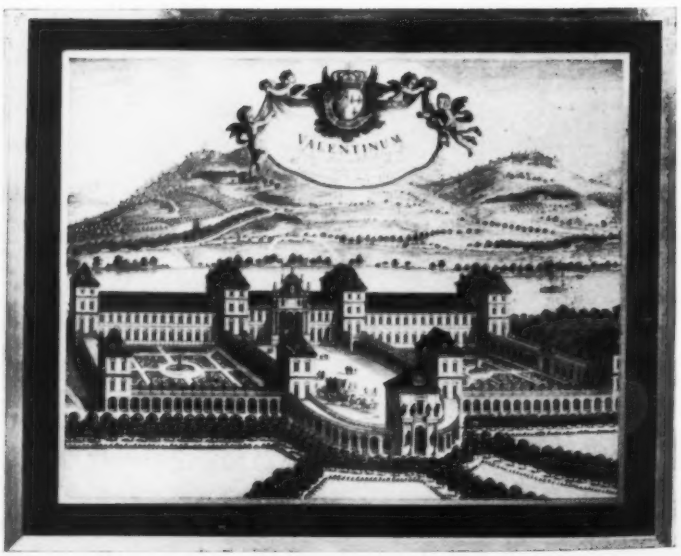
continued from page 134

Furniture and Accessories From Italy

Pino DeLuca, importers at 205 East 49th Street, New York, offers a varied and attractive selection of Italian-made furniture and accessories in 17th and 18th-century styling. The designs, in metal and wood, are handcrafted in Florence by skilled artisans and reflect the elegance and style commonly associated with Italian design. Such a design, for instance, as a handwrought iron sconce in the shape of a basket of tulips taken from a 17th-century Flemish painting and finished in natural colorings, is typical. Another example is an attractive wall variation of an unusual antique cradle adapted as a wall planter and first introduced by the firm last season. A pair of 5-light Spanish sconces reproduced from an antique is the first of many new designs to come—all of Spanish inspiration. And a handcarved Louis XIV pier mirror and bench combination rubbed with gold and silver leaf, combines special excellence of craftsmanship. Other furniture includes some superb reproductions of 18th-century arm-and-side chairs in walunt, enhanced by handcarved detail, handrubbed to a fine patina—and wonderfully priced.

Continued on page 238





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Market Spotlight

continued from page 234

Charak Revives Collectors Group

Changing trends are constant challenges to the traditional furniture manufacturer and to keep abreast he must adapt, modify, create new forms and in some instances reverse his role completely. The Charak Furniture Company, 425 East 53d Street, New York, long a highly respected name in the industry for quality products, has swung with the pendulum as its fall collection indicates. For over fifty years specialists in the production of fine 18th century English furniture, the company has revived its Collectors Group, an authentic collection first introduced forty years ago. Of superb workmanship in the most meticulous cabinetmaker tradition, the mellow patina of antiques characterizes the collection, some of which, to conform to present-day living, incorporate current features. Comprised of 24 pieces, most of it in mahogany with yew, tulipwood any sycamore inlays and cross bandings, it includes three upholstered pieces; a barrel chair, a high back of Queen Anne design and the graceful sofa with semi-attached tufted pillow back, presented here, all down and 78″ wide. Also illustrated is a single spider pedestal dining table with inlaid legs, mahogany top wtih sycamore cross banding, 40″ diameter, extending to 76″; commode of Regency design with rosewood inlay, adapted by John B. Wisner, A.I.D., and bar server, shown in two views, with ebony inlay, accordion fold doors and white Formica mixing surface under the sliding top.

Continued on page 240

IGNER WALL PAPERS AND FABRICS FOR CREATIVE HOMES Pickwick Papers 6 EAST 53RD ST., NEW YORK

Market Spotlight

continued from page 238

Traditional Furniture for Contemporary Living

Understated elegance is the keynote of a choice selection of furniture by Old Colony Furniture Co., Nashua, N. H., furniture manufacturers since 1925. New designs include several chests and tables of traditional styling defined by warm wood contrasts and multi-purpose design. The *Kirby* chest illustrated typifies the Early American era of furniture, is crafted of distressed ashwood handrubbed to a fine patina. Equally exciting for its design versatility, the graceful *Totten* writing table with mahogany and rosewood top and brass-tip legs converts to a coffee table via an extra set of legs stored under the top. The *Rowland* server in mahogany, banded with English yew wood and ebony inlay, has white Formica mixing shelf, removable white lacquer glass rack in the adjustable drawer, and three removable partitions in the bottom drawer; measures 60″ x 18″ x 34″ high. Other designs include several sofa tables and an unusual drum table—all notable for their special purity of line and fine handling of woods.

Continued on page 242

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Often, clients have ideas. Like Mrs. French, who wants *"that* sectional"—but with a wood-frame arm. And because Erwin-Lambeth is "interpret-able"—it welcomes such ideas, absorbs them into its own design. (With beautiful results!) The Berkeleys want trapunto trim. And if the Craigs could have their chairs on wheels—they'd be one-hundred percent content. But wait—there's more. We'll change a loose-pillow back to tufting. We'll add a foot or two of sofa to fit a sprawling wall. We'll give you all kinds of latitude to create the look you want. Only in one respect, we must refuse to make variations: craftsmanship. It's always superb.

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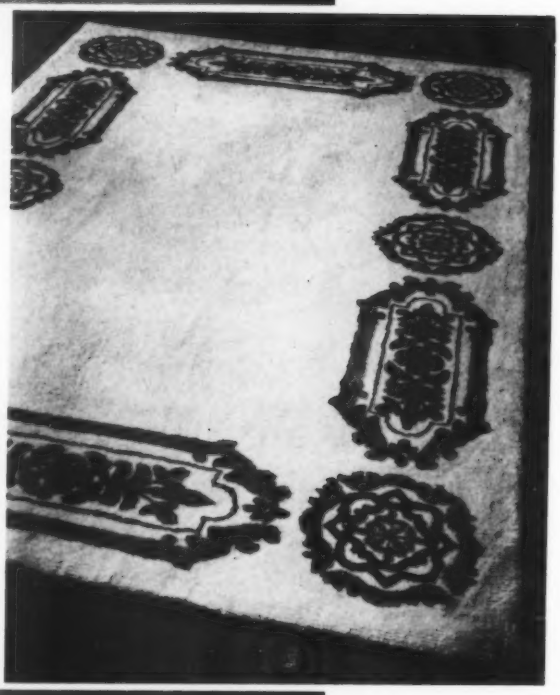
Market Spotlight

continued from page 240

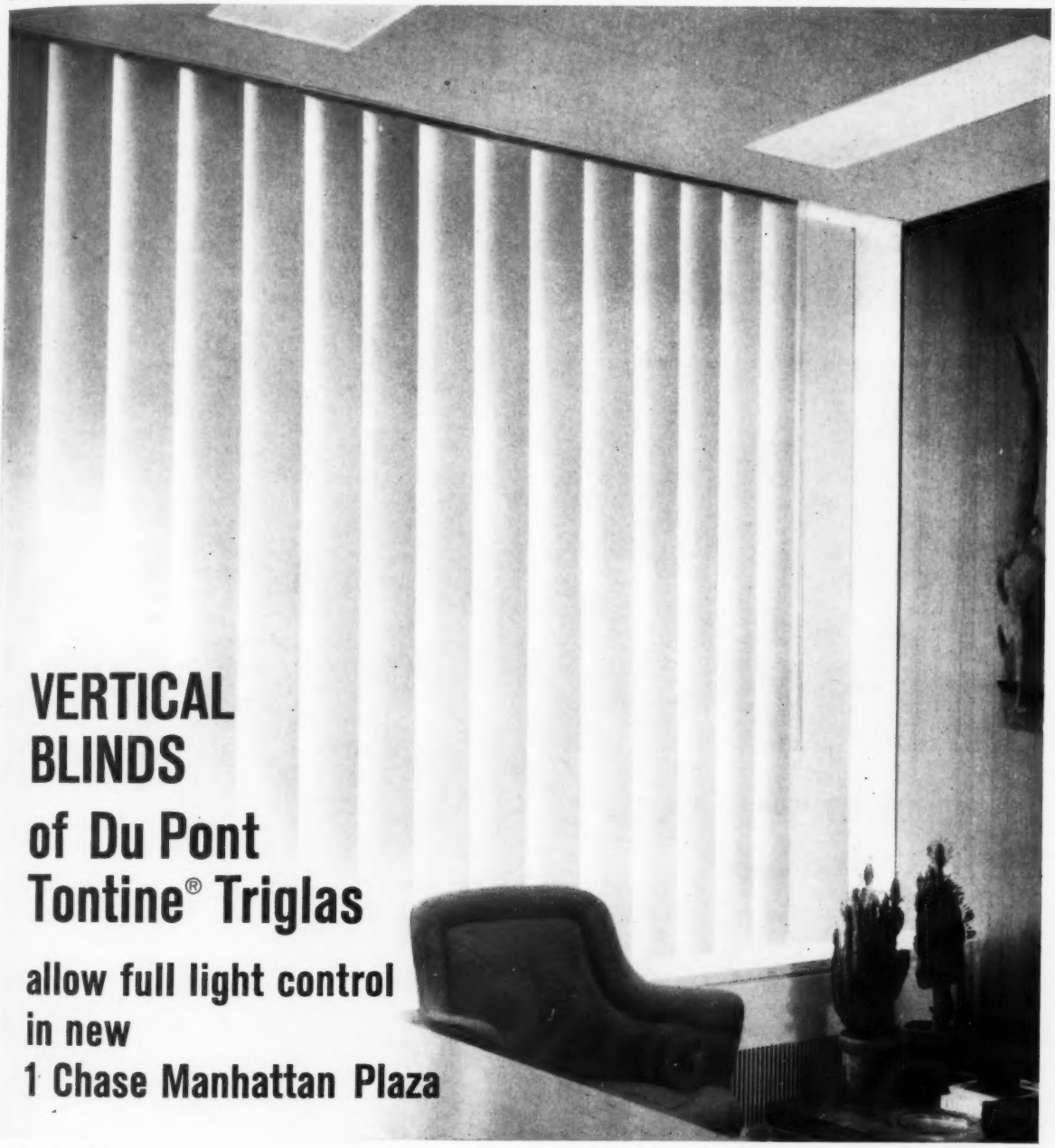
Enlarged Showroom Incorporates Many Features

Simon Manges & Son, Inc., one of the country's oldest floor covering firms, in expanding and redecorating its showroom at 575 Madison Avenue, New York, has incorporated several novel features that will be of interest to interior designers. A new American Prestige rug collection styled by Leona Kahn Associates, Inc., and new designs by Robert Pemberton have also been introduced. A custom design resilient floor department offers original designs available for immediate selection, a service which provides original custom designs and an artist to sketch designers' ideas on the spot. The spacious quarters comprising more than 9000 square feet, all on one floor, now permit full scale platform displays of area rugs and carpeting and three room size exhibits of interiors designed by F. V. Gerstel, Inc., Leona Kahn Associates and William Pahlmann Associates, all A.I.D. members. Shown here is *Landing At The Top of The Stairs*, designed by Jay Stewart of Leona Kahn Associates, with the company's *Printemps* in cerulean background and citrus green, yellow and white for center floral motif setting the tone for the pair of Wycombe-Meyer miniature French wing chairs, copies of two in the Louvre, covered in Stroheim & Romann blue velvet to match wall covering. Among the new all-wool custom designs we present *Nosegay*, an abstract floral in olive, citrus green, blues and grays in cut pile; *Water Lily*, with embossed emerald green, white and Federal blue lily design against an electra-blue cut pile background; and *Trianon*, a classic design in cerise on white ground.

Continued on page 244

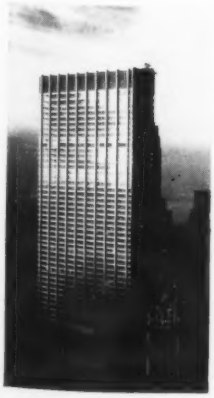


Executive office in the new 60-story Chase Manhattan Bank Building furnished with opaque vertical louver blinds providing soft, non-glare light.



VERTICAL BLINDS of Du Pont Tontine® Triglas

allow full light control in new 1 Chase Manhattan Plaza



Modern throughout, 1 Chase Manhattan Plaza has vertical louvered blinds in every one of its 8,800 windows. "Tontine" Triglas* vinyl-coated woven glass fabric gives offices a smart new look. Blinds are neat . . . easy to clean . . . rotate to permit light desired and slide like a drapery to either side of window. They're dimensionally stable . . . resist curling, twisting, bowing or distortion. Long-lasting matte white finish reflects solar heat . . . helps keep rooms cool. Blinds fit windows of any size. Du Pont makes fabrics used . . . does not manufacture the blinds. Send coupon for free swatches of "Tontine" Triglas.

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Market Spotlight

continued from page 242

Famous China Now Available in Reproductions

Highly prized and rare collectors items in Creil and Lowestoft china have been reproduced for the first time by Mottahedeh & Sons, 225 5th Avenue, New York. This is an exciting development in the field as each piece has been executed with the same minute attention to coloring and design as the originals. Creil is reproduced in both black and white and the rarer black on yellow, and the Lowestoft in some of the most highly sought designs, including that most popular for the American market, the American eagle surrounded by rich cobalt and gold borders. These rare porcelains have been copied with such fidelity by a group of skilled porcelain makers and painters that the company, so that there will be no deception, has marked each piece as a reproduction. Even the most discriminating collector will find them convincing. Illustrated here are three pieces in the Lowestoft Eagle design and three in black and yellow Creil.

Complete Furniture Line in New York

For the first time the complete line of Saybolt & Cleland, Inc., is now represented in New York at 319 East 53d Street, under the direction of Chas. Wistar Yearsley. An open arm Chippendale sofa in light mahogany finish —or a finish of your choice; a graceful Sheraton 68″ long sofa, presented here, which has been installed in the Presidential Suite at the Bellevue Stratford, adapted from a choice Philadelphia antique, available either in a tight stitched seat or down cushion; an English 18th Century 34″ high chest with service pulls and distinguished for its beveled corners are among the new pieces in the line. The company offers a choice of dining room tables in many styles and sizes including an 18th Century set with large chairs which seats twelve comfortably. New also is a rigid card table, illustrated, with Oriental detail and four tuck-away ashtrays or coasters which open by a slight tap and may be obtained with late 18th Century chairs equally suitable for residential or commercial needs. The company is also placing greater emphasis on office furniture with a choice of chairs with legs or swivel bases.

Continued on page 246

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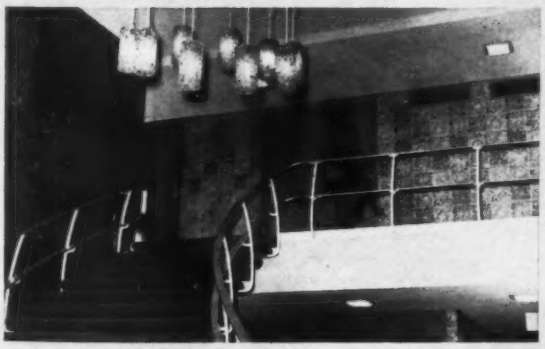

When wallpaper maintenance is a factor—and it always is—the rugged protection of Resistane is the logical answer. When stain resistance and cleanability become a major consideration, as in public areas, Resistane is the only answer, if wallpaper is to be used. In designing the interior of the gracious Barkley House Hotel at the Greater Cincinnati Airport, Sylvia Interiors, Inc. used wallpaper extensively. Sylvia Krenitz, N.S.I.D., explains why she specified Resistane.

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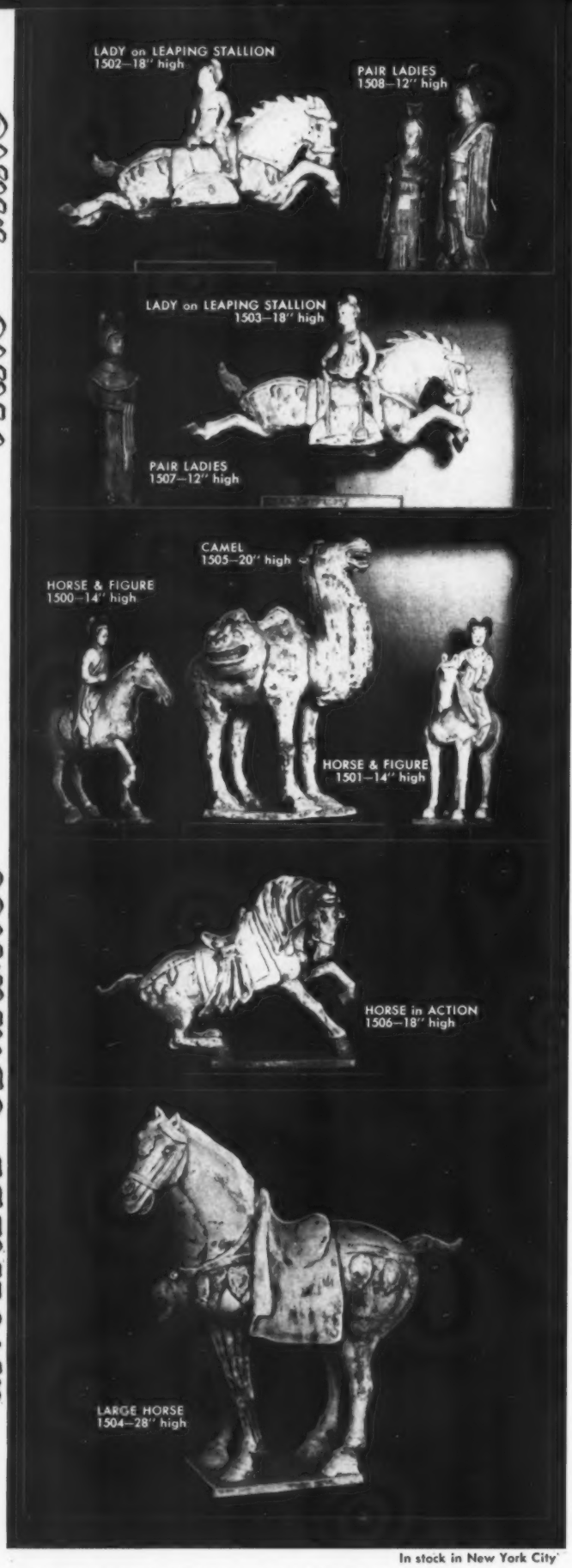

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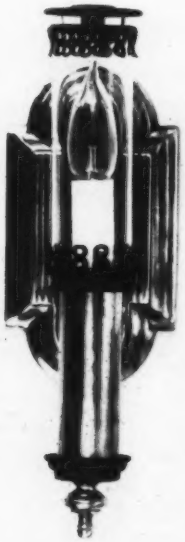
French Lantern Reproduced

Mel Rycus-Decor Designs, Inc., 3311 W. McNichols Road, Detroit, Mich., recently incorporated with representatives in major cities in the country, has added an interesting wall lighting design to its smart collection of tole chandeliers and wall sconces. A single light fixture, as shown here, it is a reproduction of an antique French train lantern, 11" long and is available in pairs only in antique brass and black or antique pewter and black. The company, formerly known as Decor Designs, and now a member of the National Resources Council, with Neal Maas, A.I.D., design consultant, is represented in New York by Marion Gibney Associates, 8 East 54th Street.



New Contemporary China For Contract Needs

After fifty years of manufacturing a traditional line of china, H. F. Coors Company, Inc., 13753-A Burbank Blvd., Van Nuys, Calif., has introduced a smart contemporary line for contract needs, identified as *Velvet Porcelain*. In a selection of nine attractive colors, from nugget yellow to such earth tones as sandstone and ebony, there are fifteen pieces in the new line. The glaze has a wonderful soft finish which does not show finger prints. Most of the pieces in this contemporary cooking ware are serving pieces. Six to eight weeks must be allowed for shipment and catalog with color illustrations may be obtained by writing the company.

Nettlecreek Expands Interior Designer Service

Always outstanding in the field of bedspreads and pillows, Nettlecreek Industries, Inc., has an exciting fall presentation for the interior designer in its expanded service which includes complete boudoir and drapery needs. Here under one roof at 260 5th Avenue, New York,

Continued on page 249

This right angle sectional sofa by Valley has the right angle on pleasing an entire household of book club joiners and magazine subscribers. The hand-rubbed walnut shelves and sloping magazine rack do double duty as a distinctive living/dining room divider. Designer Norman MacGregor has combined dacron and foam rubber to extract traditional comfort from slim-line contemporary cushions. Relax!

VALLEY

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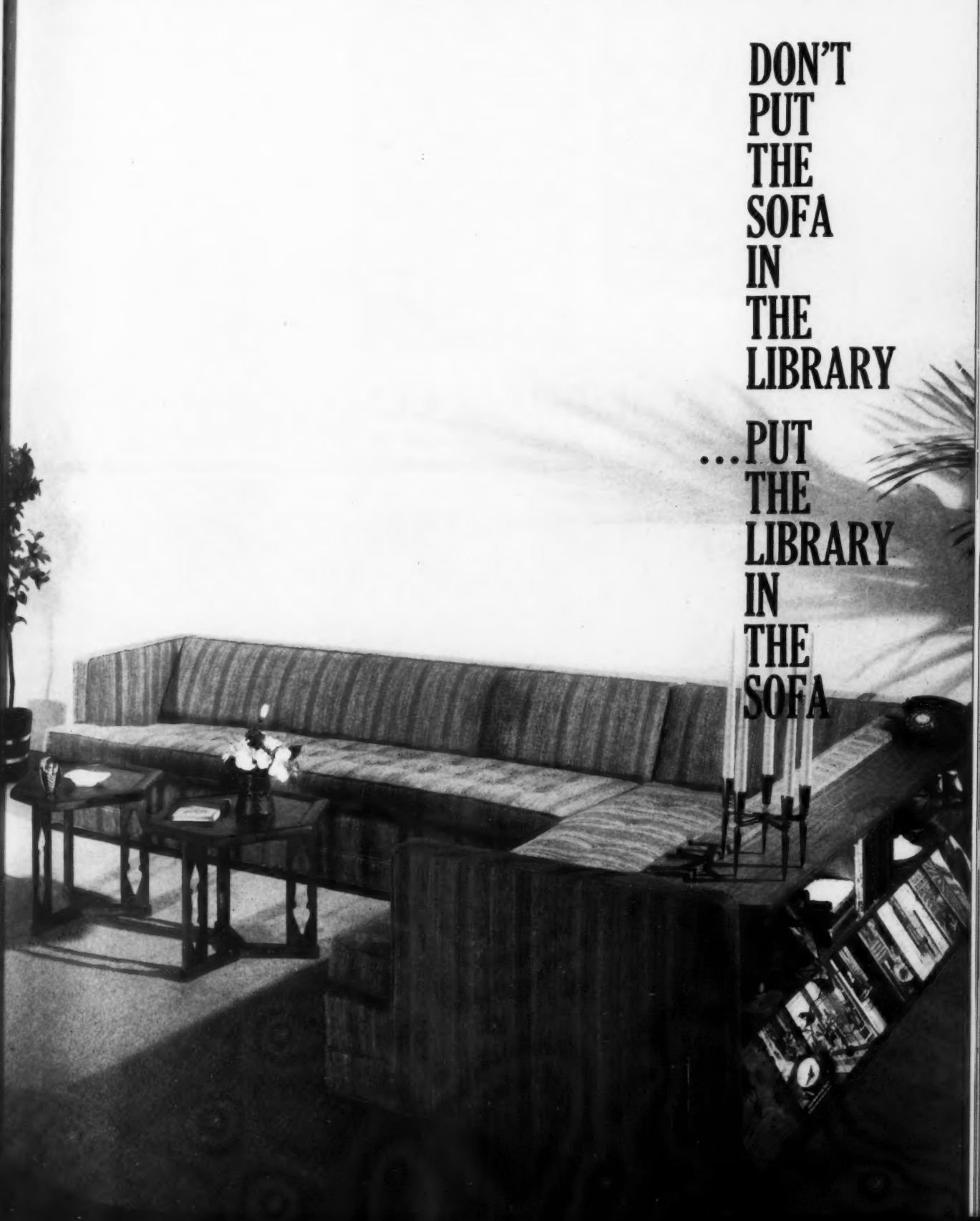

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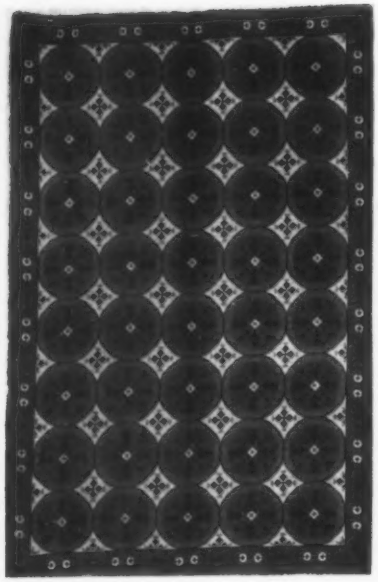
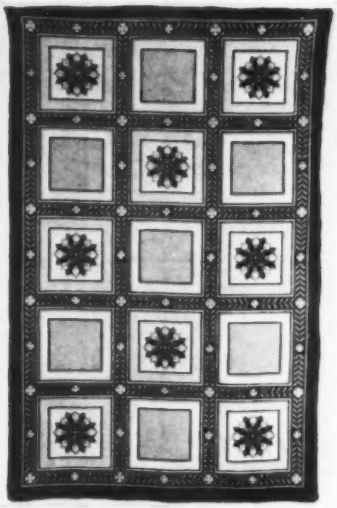


▲ MQ 7



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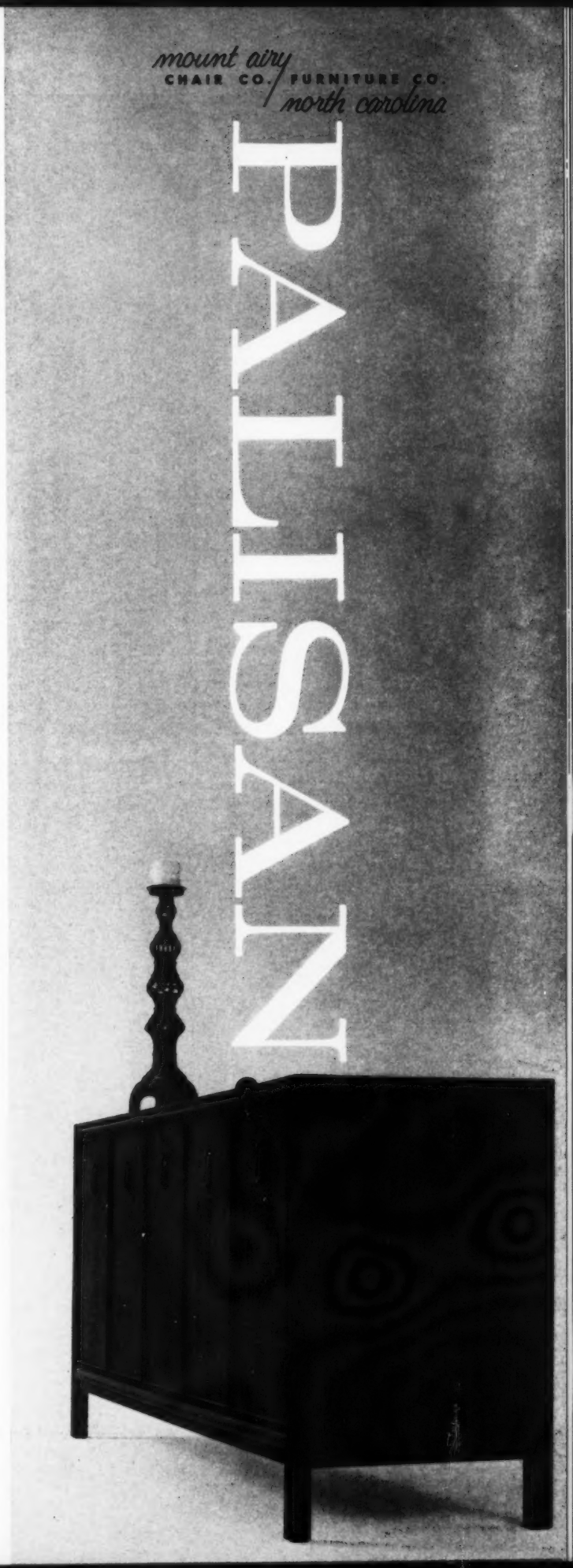
boudoir chairs in six designs. Finally, there are shower and bathroom curtains with plastic liners and Roman shades in coordinated fabrics. The pillow story is equally exciting with a choice of 117 different fabrics and an exotic collection of 138 colors in all shapes and sizes including half-moon shapes, piano bench pillows in two sizes with belts to hold them in place and Oriental style miniature hassocks.

Electronic Light Dimmer

Dreamliter 600, the first available full-range electronic light dimmer for use in both homes and offices, is introduced by Electro-Solid Controls, Inc., 8001 Bloomington Freeway, Minneapolis, Minn. The dimmer, the size of an ordinary switch (illustrated), offers new efficient control of incandescent lighting for both homes and offices, fits into a standard single wall box and provides smooth,

Continued on page 251



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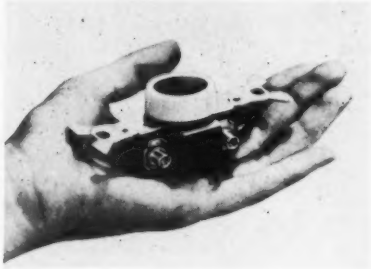
gradual control of lighting intensity, all the way from full dark to full bright, on circuits up to 600 watts. *Dreamliter 600* can also be set at any level of light, from full-off to full-bright, for any length of time. Other factors: the dimmer is installed like a standard two-way switch and uses the same two wires, the same single wall box,



and the same standard switch plate; in use the dimmer electronically reduces the flow of electricity as it dims the lights, thus saving electricity; it can be used to turn the lights on and off in a two-way circuit; in three-way circuits, it is used in conjunction with the switches. Additional information can be obtained by writing to the company.

The Light and the Dark

Interior designers working on school and college installations will want to own a copy of "How to Light up Young Minds", an illustrated report prepared by Joanna Western on the use of window shades in classrooms. The firm's collection of room-darkening shades is pictured in several actual installations including the one shown here from Seahurst Junior High in Washington

where the unusual type of windows required special triangular shades. One section of the book is devoted to the variety of shade cloths available, sizes, colors, brackets, instructions on measuring for correct installation, plus actual samples of several types of shade cloths. For a free copy, address a request on your letterhead to Joanna Western Mills Co., 22nd and Jefferson Streets, Chicago 16, Illinois.

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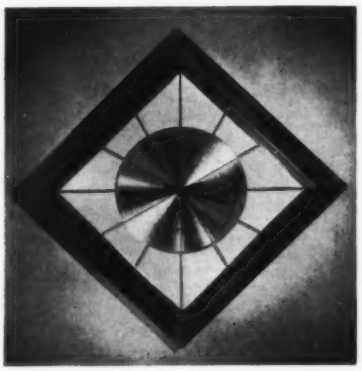
Smart Contemporary Clock

The Westclox Division of General Time Corporation, 355 Lexington Avenue, New York 17, has introduced *Embers*, a new line of contemporary wall clocks appropriate for use in offices and reception rooms as well as the home. Offered in two models, an 8-day keywind



and a cordless electric, two distinctive features mark the line: Plexiglas acrylic plastic is used for the dials of the clocks which are framed in mahogany, and it is designed for diagonal mounting to hang from one corner. The plastic dials are molded of amber Plexiglas, a product of Rohm & Haas Company, Philadelphia.

Continued on page 255

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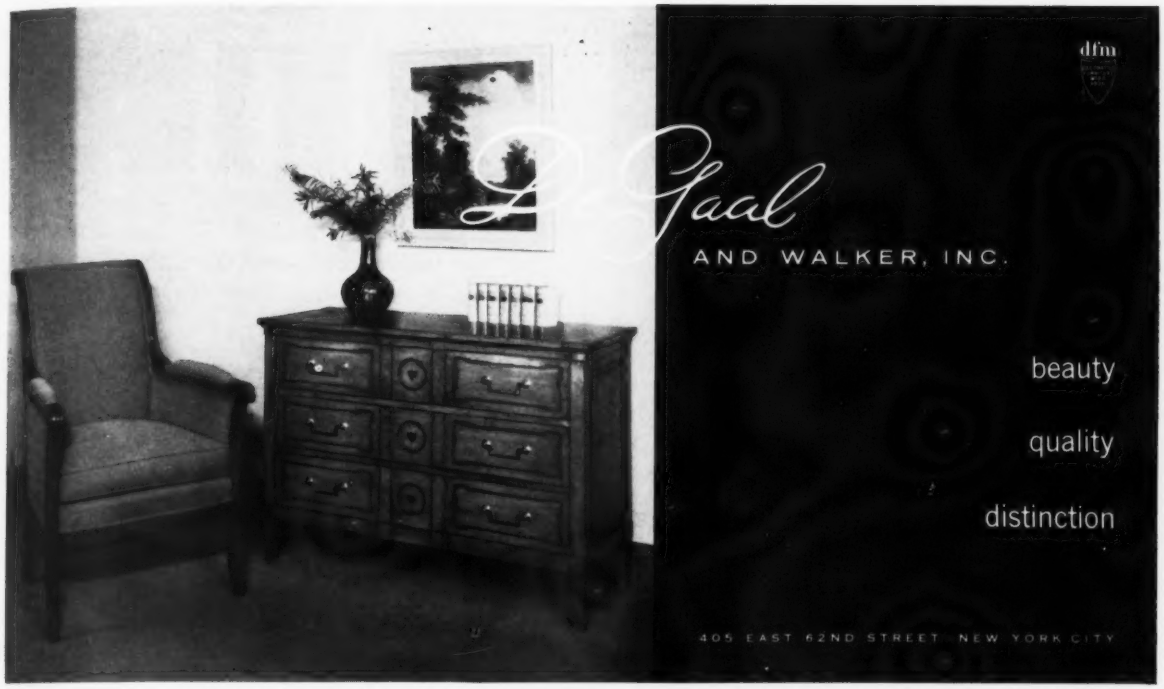

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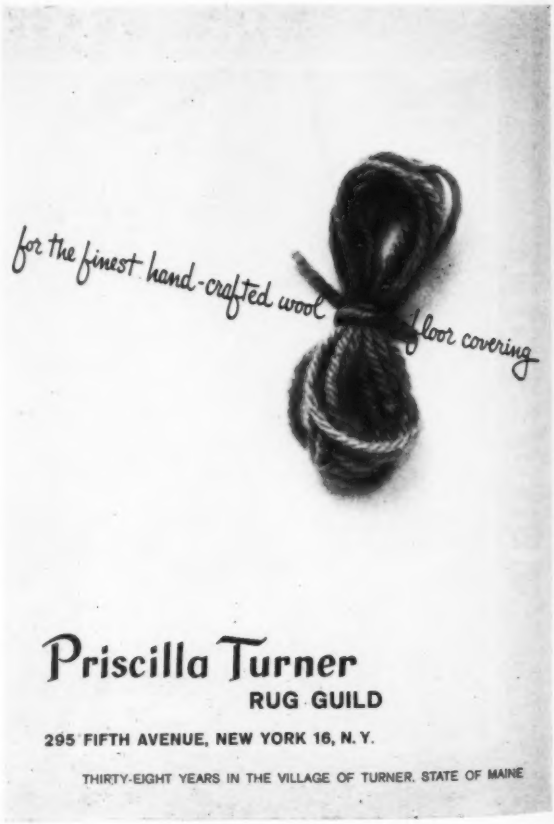

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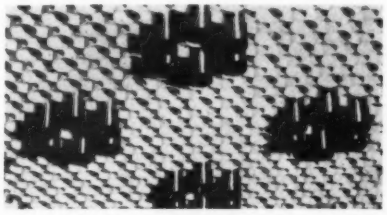
A system of interlocking aluminum rings for louver ceiling design called *Ring-a-Link,* designed by Douglas Baker, is offered by General Ceilings, Inc., 248 McKibbin Street, Brooklyn 6, New York. Various patterns, colors and textures may be created. In their natural color, the rings make a pleasing overall pattern and to create a motif, are used in regular or random scheme or in contrasting colors. Texture is achieved



by varying the depths of the interlocking rings. Standard patterns are available to be used as is or to serve as a starting point. There are no T-bars or visible hangers and the 26″ rigid sections of heavy gauge metal join imperceptibly. The ceiling may be installed below sprinklers, air conditioning flows normally through the louvers, lighting above it has a cut-off angle of 35 degrees and acoustical material may be installed above it without decreasing its efficiency. Literature and additional information may be obtained from the company.

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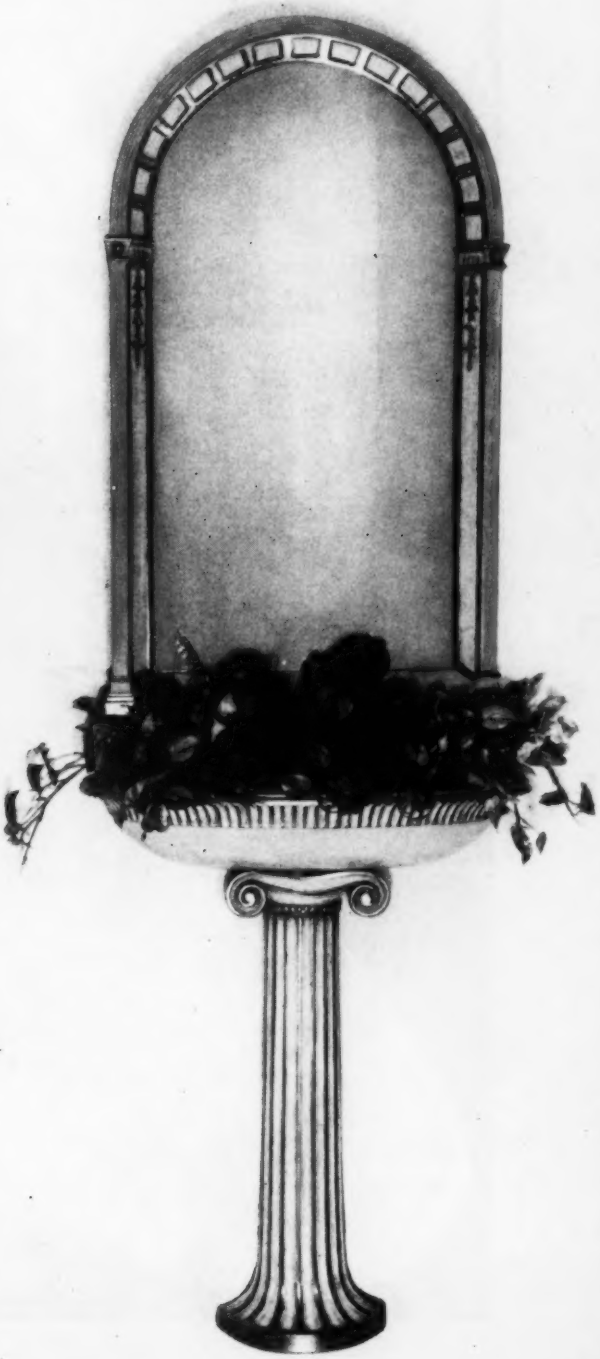
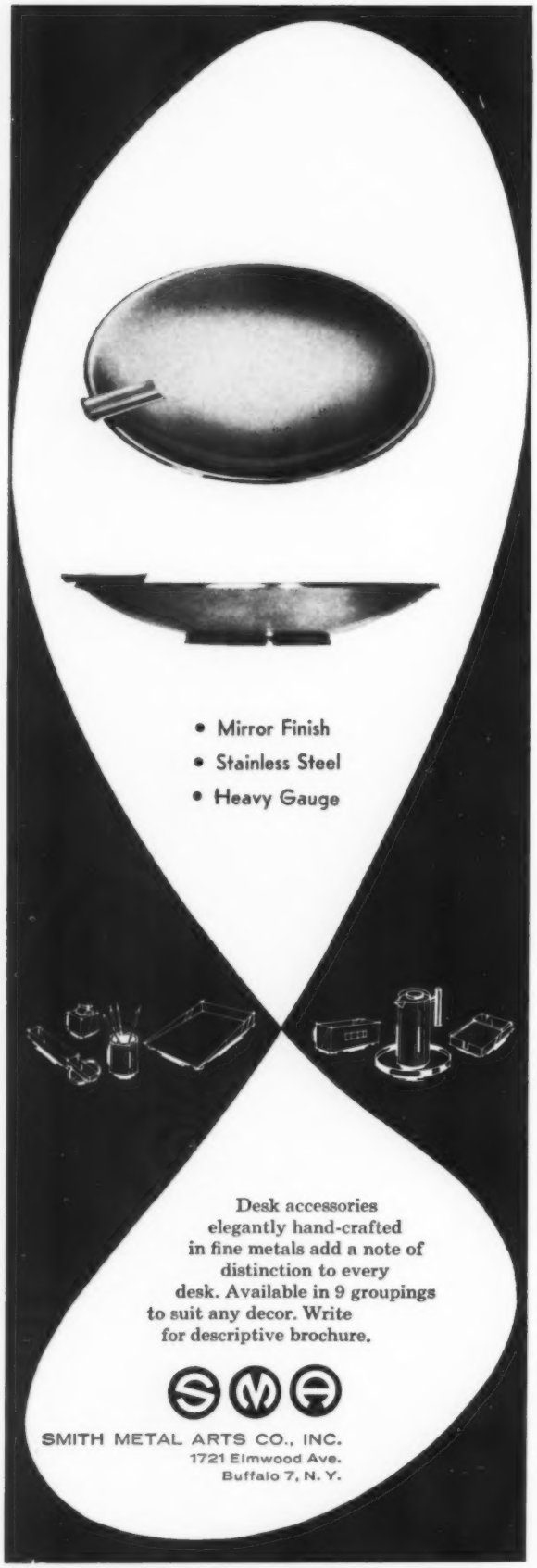
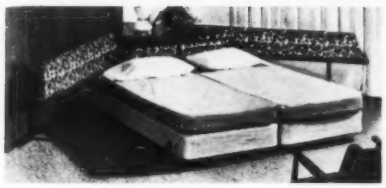




Beautycraft Names Line

The line of convertible bed units, manufactured by Beautycraft Furniture Industries, Inc., 1301 N.W. 7th Avenue, Miami, Fla., and reported in our April 1961 issue, has been given the brand name Deucette and comprises the *Claridge*, an amply proportioned unit for day



time use which forms twin beds with attached night tables; *Penthouse*, sectional couches which become twin beds; *Devon*, illustrated, a corner unit with built-in lamp table which forms a close twin unit and the *Montego*, a compact couch which opens to a single bed. All have storage facilities for bed linens.

Continued on page 258

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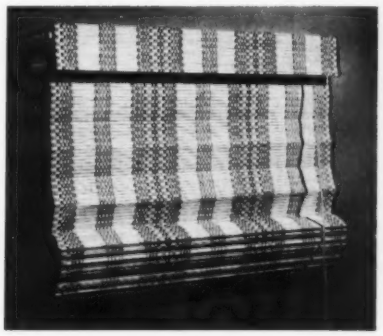
Roman Shades

Cal-Craft Wood Fabrics, 407 Jackson Square, San Francisco, has introduced a new custom design, Roman type shade. Made to order in any of the firm's extensive line of wood or aluminum fabrics, the shades, as illustrated, have no visible supporting cords showing on the front, and as a result offer an unbroken surface in widths up to ten feet. Complete details can be obtained by writing to the company.



Goodyear Introduces New Line

A new line, *Custom True Vinyl Tile*, specifically designed for residential use, has been introduced by The Goodyear Tire & Rubber Company. Shown at the company's show-

Continued on page 261

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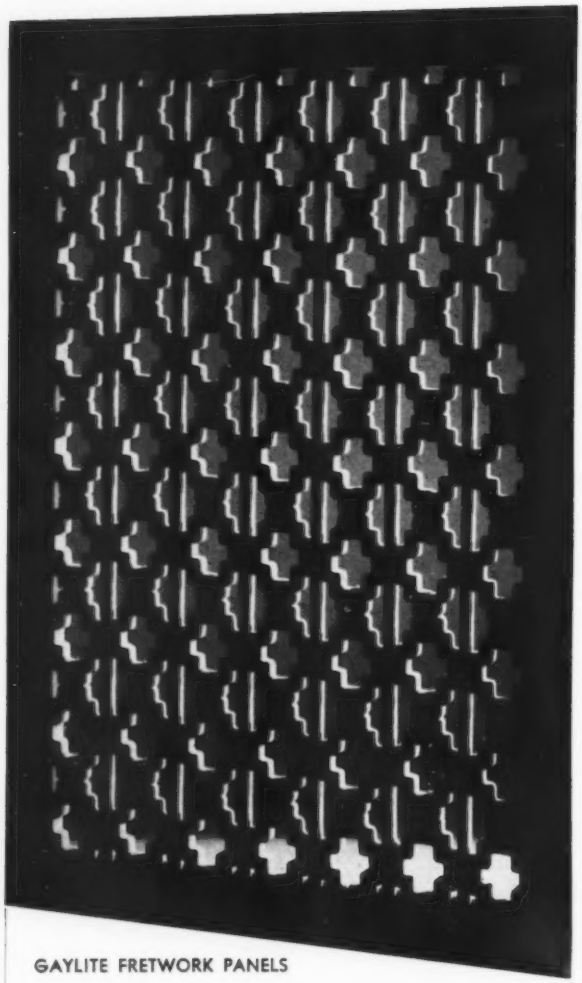

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room in the Merchandise Mart, Chicago, it is nonporous, flexible and self polishing with normal maintenance, resistant to dirt, oils, grease and most household acids and never requires waxing, according to a company official. Initial introduction is confined to a marbleized design available in a range of eight colors in 9″ x 9″ tile only. Also new and presented here is *Woodland*, an addition to

the NoScrub DeLuxe line, designed by Raymond Loewy, a simple leaf shape in outline form, a departure from the usual type of hard surface floorings. It is available in 9″ x 9″ tile and 72″ roll goods in a color range of pastel tones. Other additions to this line include new solid black and solid white tile; also new pastels in the DeLuxe True Vinyl marbleized flooring bringing the color range to ten.

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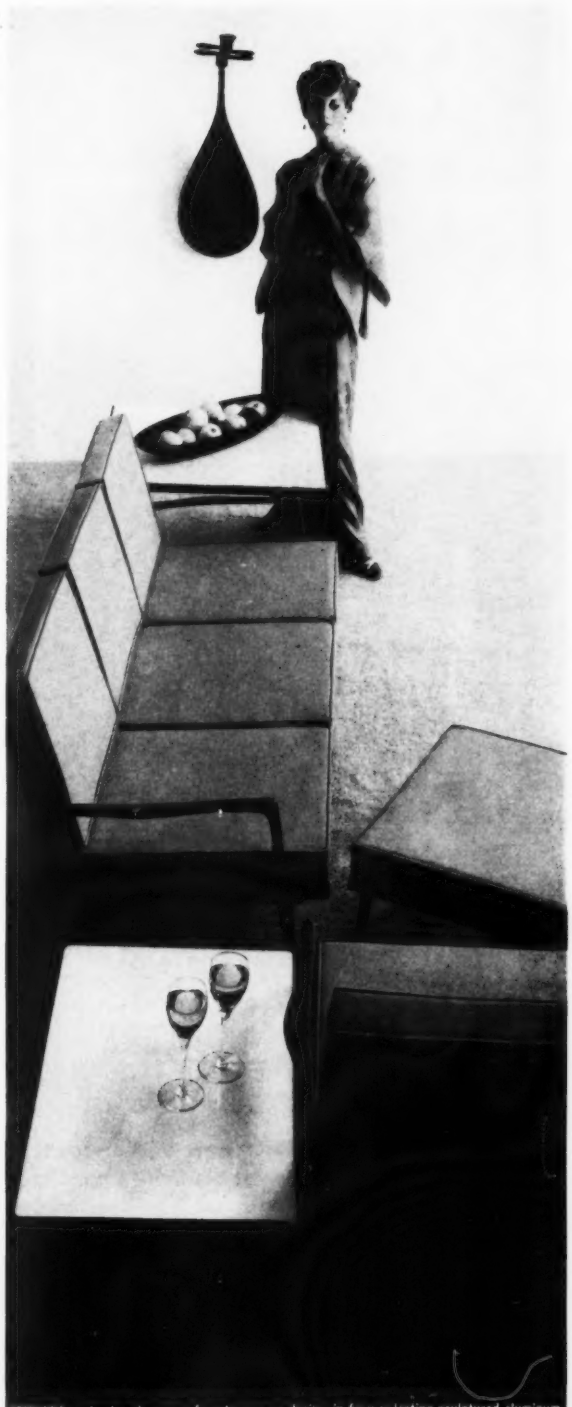

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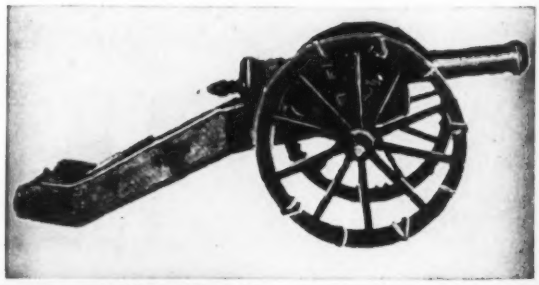

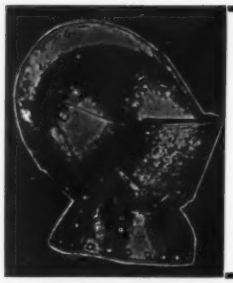

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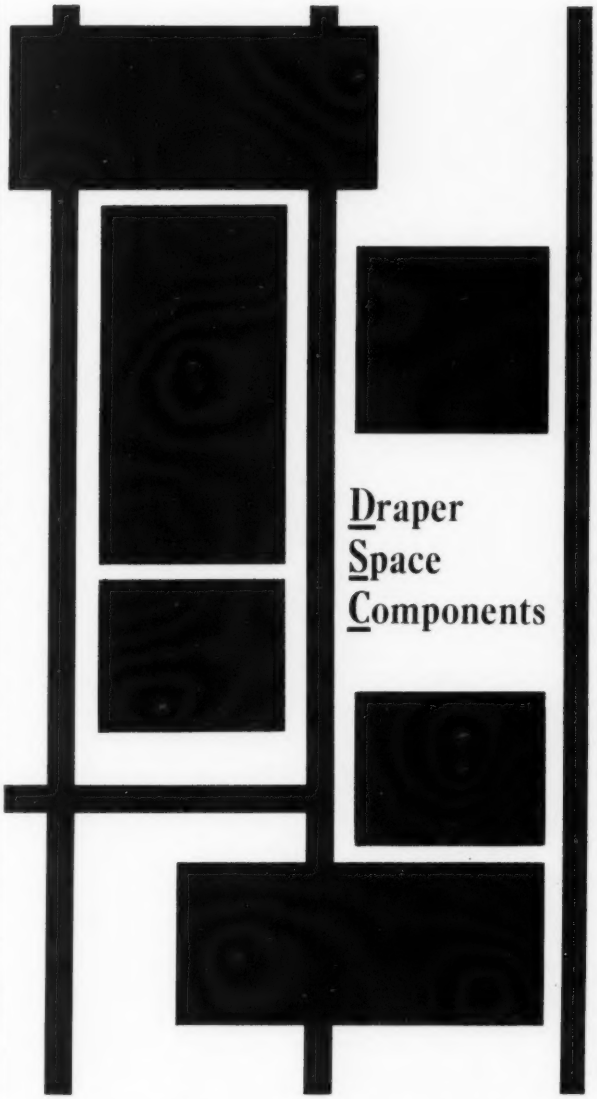
Many Lines On Display In New Showroom

Marion Gibney Associates, in their new location at 8 East 54th Street, New York, is the answer to the interior designer's prayer. Represented here are about nine lines of diversified products in a series of showrooms whose walls, covered either in mattress ticking or brilliantly striped fabrics, are smart backgrounds for informal furniture, decorative accessories in quite a varied selection, bathroom and closet accessories, paintings and plaques, lamps and chandeliers. Brach Allen lamps highlight original watercolors and oils; the greater part of the Feika Imports collection is on display including handsome antique classical plaques matted either in velvet or with mirror and original pen and ink wash drawings by a Parisian artist; gold leaf, the rather rare polished steel and antique hand forged iron furniture from Metallure Ltd., Inc., are shown in innumerable types; the Len Roth Designs of hand tooled leather shields, old shop signs and school insignias done in the old bookbinding technique are offered as ideas for boys rooms and contract installations; Mel Rycus Decor Designs tole chandeliers are in many variations; in the lamp range there are the Jim Hurt ceramics, the Tony Hill lamps and Marion Gibney's own collection of lamps and lanterns; the Walter Hatches are represented by a complete selection of hand wrought decorated iron and fire accessories and last but not least, the complete line of Glo-Mar Art Works solid brass and 24K gold on brass bathroom fixtures and accessories including many items of unusual type.

Antique Candle Lamp

Assembled from a recently discovered stock of antique parts made by one of America's oldest railroad suppliers, an antique dining car candle lamp of brass has just been introduced by Adlake, 1025 North Michigan, Elkhart,

Ind. Fully authenticated, these lamps are not reproductions but the real thing, and bear the patent date of 1907. Wall mounted, 14" high, they are perfect for hallways, living and dining rooms. Only a limited number are available from the firm's stock.



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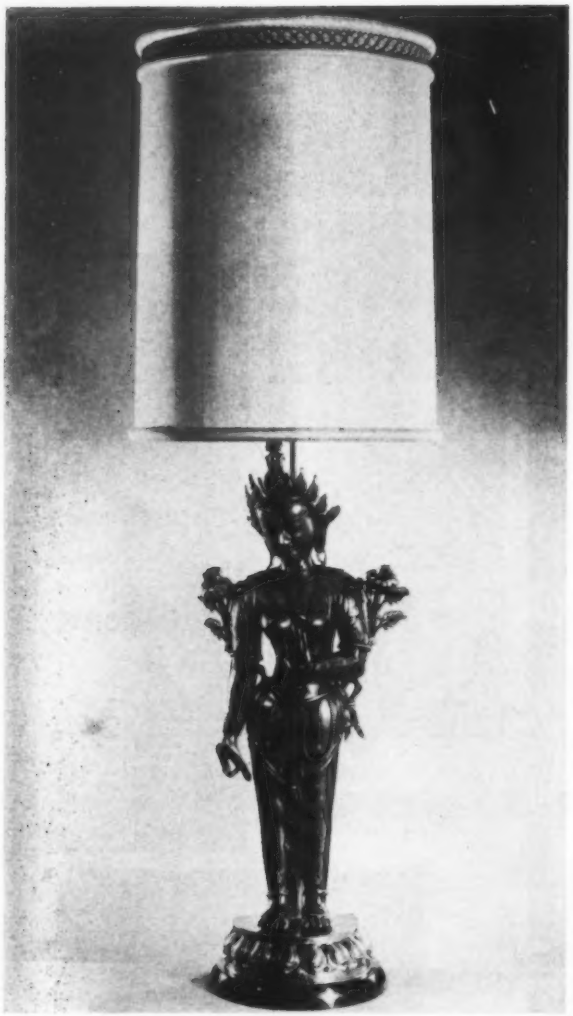

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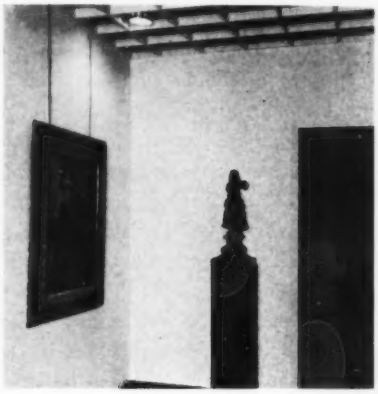
New Entrance for Heydenryk

The House of Heydenryk, 141 West 54th Street, New York, has redesigned its showroom foyer to improve the presentation of its paintings. It now has a quiet, uncluttered gallery-like treatment. The company frames an important painting a month from an historical point



of view by either finding or reproducing authentic designs for paintings of past periods and designing frames which are sympathetic and related to paintings of modern times. During October an adaptation of a Louis XVI design frames a Goya which, the company hopes will correct a misconception that Goya requires a Spanish Renaissance frame.

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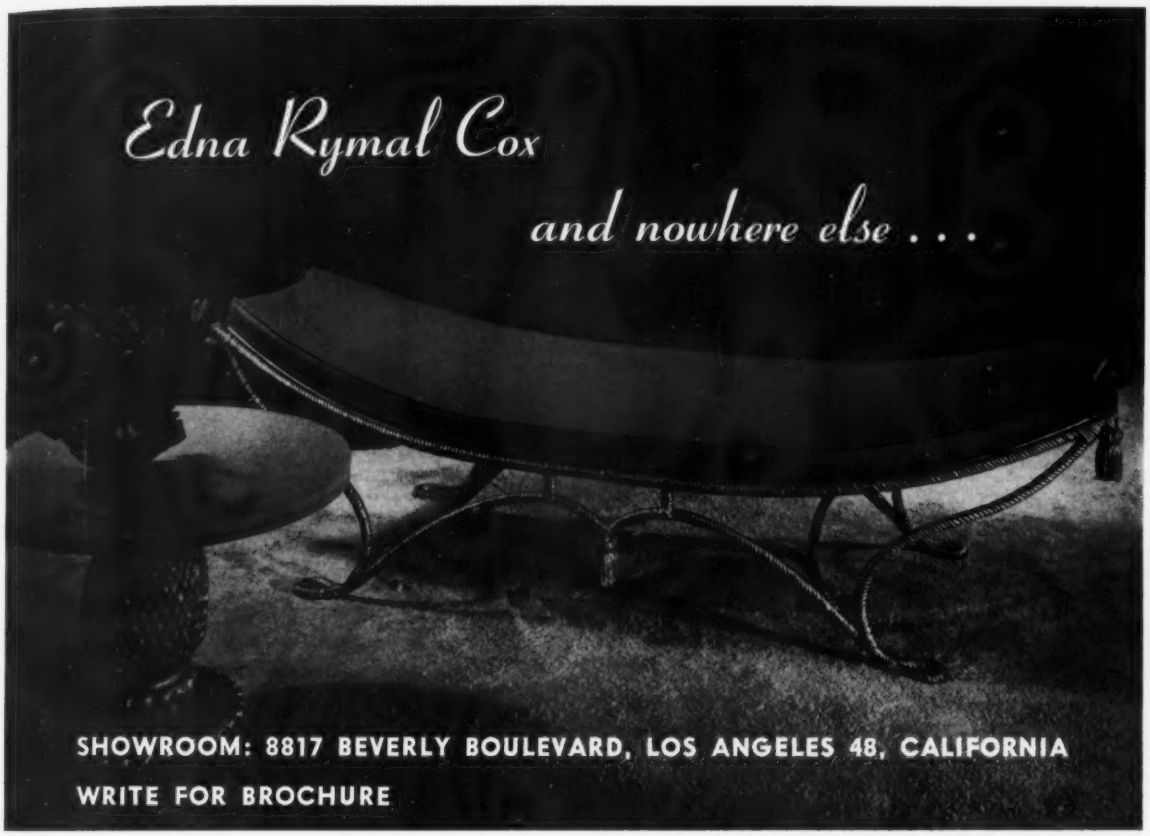

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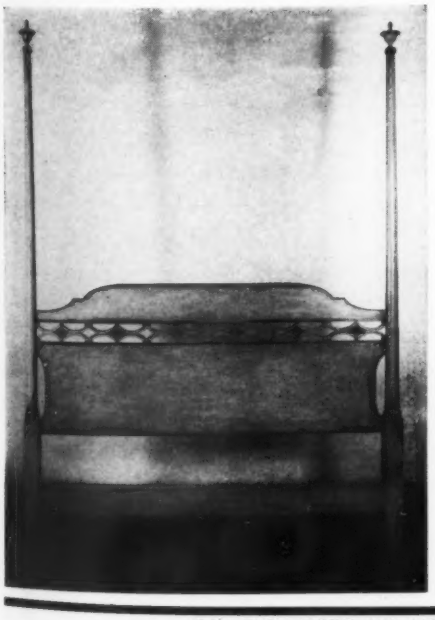

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Among other new Donnelly mirrors is "Dual Fantasy." "Dual Fantasy" suggests the use of two oval mirrors, each with gold metal leaf finish frame mounted on an antique white and gold wood panel. Used in pairs in intimate proximity, "Dual Fantasy" presents a look of understated opulence.

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New Vinyl Asbestos Tile

A new, homogeneous vinyl-asbestos flooring tile line of eleven colors has been introduced by The Flintkote Company, 30 Rockefeller Plaza, New York 20. The new tile, identified as *Classic Flexachrome*, is fortified with expoxy resin said to give it greater resistance to oils and chemical and a longer life.

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A.I.D. News

Project White House

National President Milton Glaser, F.A.I.D., has announced the members who are serving on the A.I.D. White House Project Committee which will redesign and refurnish the Ground Floor Library of the Executive Mansion in connection with the Fine Arts Commission for the White House's project to refurnish the mansion with authentic antiques. The project, under the direction of the A.I.D. National Committee on Historic Preservation, is expected to be completed in the fall. The Working Committee includes: Mrs. Francis Henry Lenygon, New York, Chairman; Ellen Lehman McCluskey, New York; and Stephen J. Jussel, New York. Regional representatives are: Frank E. Barnes, Boston; Paul T. Ward, Tampa; Cornelia Conger, Chicago; Ben Reed III, Dallas; Harry Francis, Colorado Springs; Jeannette B. Kapstein, San Francisco; and Robert H. Niepold, Washington, D. C. Mrs. Lenygon has stated that the project was given dramatic impetus through the gift of a suite of Duncan Phyfe furniture from the heirs and direct descendents of the original owners. The suite consists of two sofas, six side chairs and two armchairs, designed and

Continued on page 271

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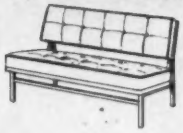

1748-48" BT SOFA, 245.50

1548-48" BT SOFA, 219.00

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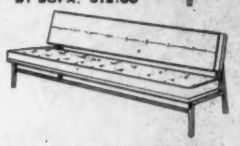

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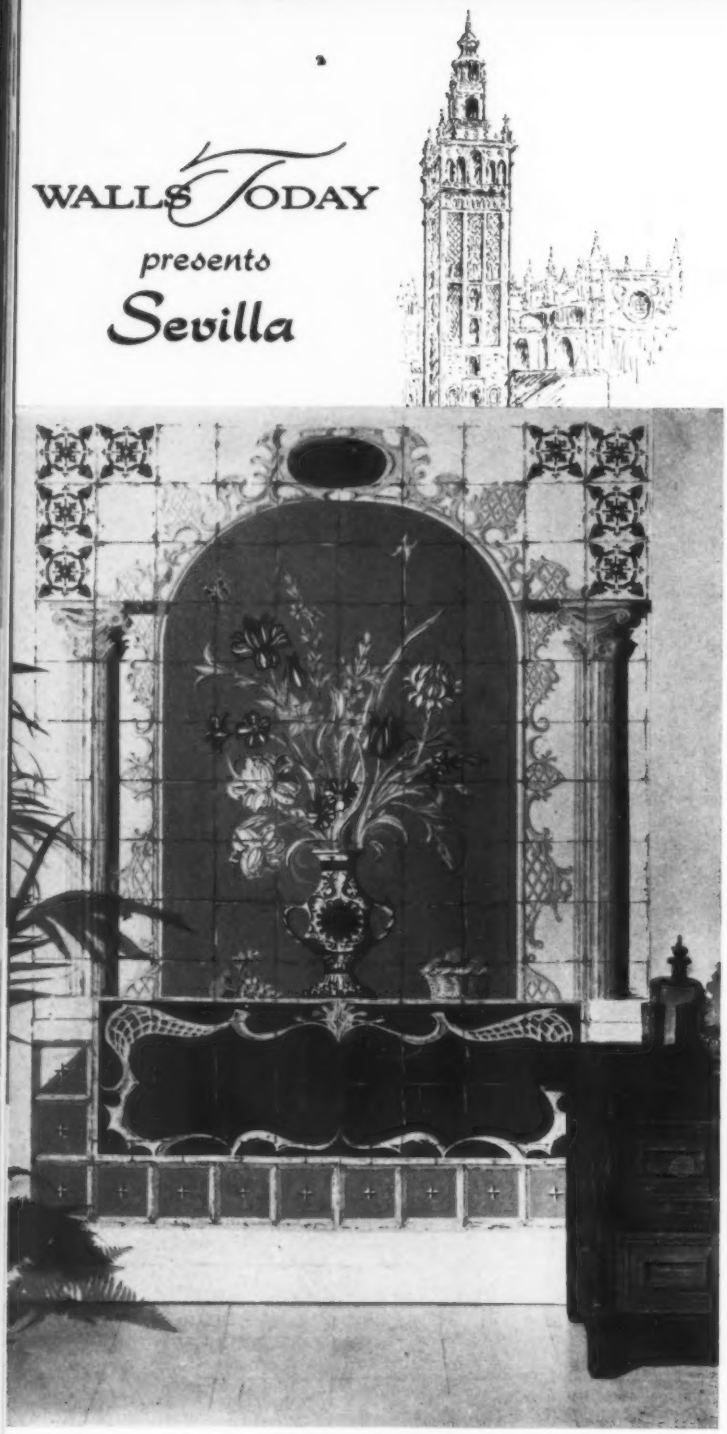

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A.I.D. NEWS, *continued from page 268*

made in the workshop of Duncan Phyfe which was then located in the vicinity of Andover, New Jersey, near "Tranquility", the Rutherford family residence whose heirs have generously cooperated with the A.I.D. National Committee on Historic Preservation in making the furniture available for the White House Library. To add greater historic interest to the architectural details of the room, a beautiful wood mantel removed from a house in Salem, Mass., and attributed by local historians to Samuel McIntire, will be installed.

A.I.D. To Be in World's Fair

The A.I.D. will participate in the New York World's Fair, 1964-1965, according to an announcement by Milton Glaser, National President. A "Promenade of Interiors" will be created by members as an integral part of the Better Living Building. A committee of A.I.D. interior designers from across the country will work together in coordinating the development and design of the entire 16,000 square foot area, and room settings, sponsored by leading companies in the interior furnishings field, will reflect the creative thinking of this leading organization of interior designers. Two methods of participation are being offered: one, whereby companies

Continued on page 273

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can have their own exclusive room or rooms; and the second, which provides representation in a room along with other cooperating exhibitors. The Better Living Building will be the largest building in the industrial area combining the main phases of better living including home furnishings, home construction, food, appliances, outdoor living or recreation. All phases, however, will be integrated as part of the whole story.

Institute to Promote its Services

The Institute has announced a plan for a special Sunday magazine supplement in full color, on the subject of interior design services, to be developed under its auspices. The supplement will be distributed as part of a Sunday newspaper in New York, Chicago and Los Angeles. The newspapers tentatively designated to carry the supplement on January 7, 1962 are the New York Times, the Chicago Tribune, and the Los Angeles Times, with a total circulation of four-million in over ten-thousand cities and towns throughout the United States. Copies of the magazine section will also be made available to participating manufacturers and A.I.D. members, and it is anticipated that this multiple-page message, distributed by firms and individual interior designers to their vast clientele, will thus reach additional millions

Continued on page 274

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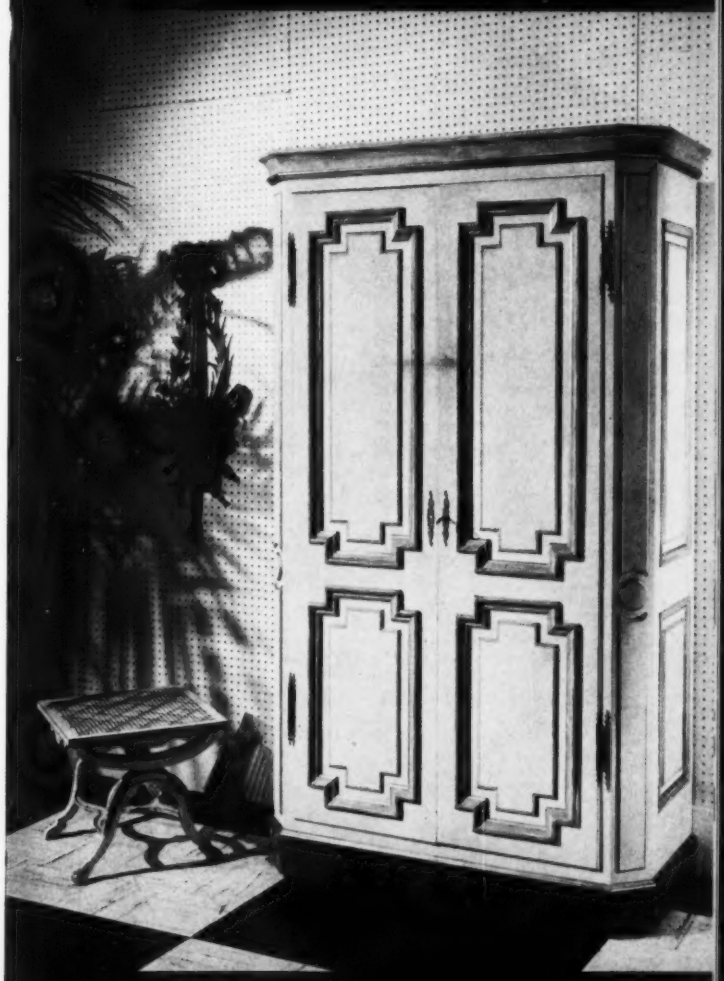

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A.I.D. NEWS, *continued from page 273*

of families and offices, potential clients for the products of the interior design industry, as well as the services of the professional interior designer. In order to make this promotion feasible, the pages of the supplement are being made available to advertisers in the interior furnishings industry and to A.I.D. members through Harry W. Graff, Inc., 333 East 46th Street, New York City, the A.I.D.'s agency for the project.

Five Year Travel Plan

The National Board of Governors has approved a five-year A.I.D. International Travel Plan. This plan will enable the Institute to develop unique and interesting trips abroad for members, their families and associates in allied trades. It will also make it possible for the Institute to establish a closer relationship with individuals and groups abroad related to the interior design profession. To date, trips have been scheduled for September 1961 to seven countries in Northern Europe, including twenty-two days visiting sources of design in Ireland, England, Norway, Sweden, Finland, Denmark and Holland; a Far East Trip, continuing on around the world following the April 1962 National Conference in Seattle; and a trip to the Scandinavian countries and the Triennale, following the 1963 National A.I.D. Conference in

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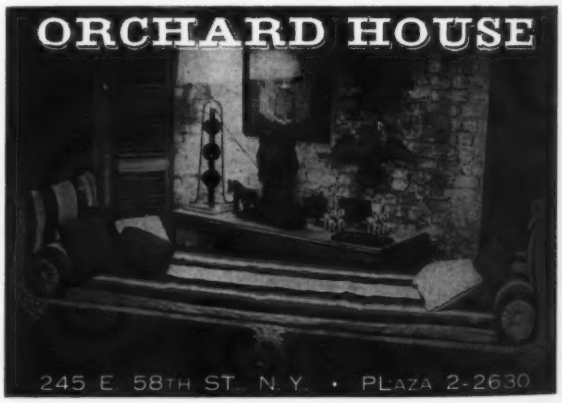

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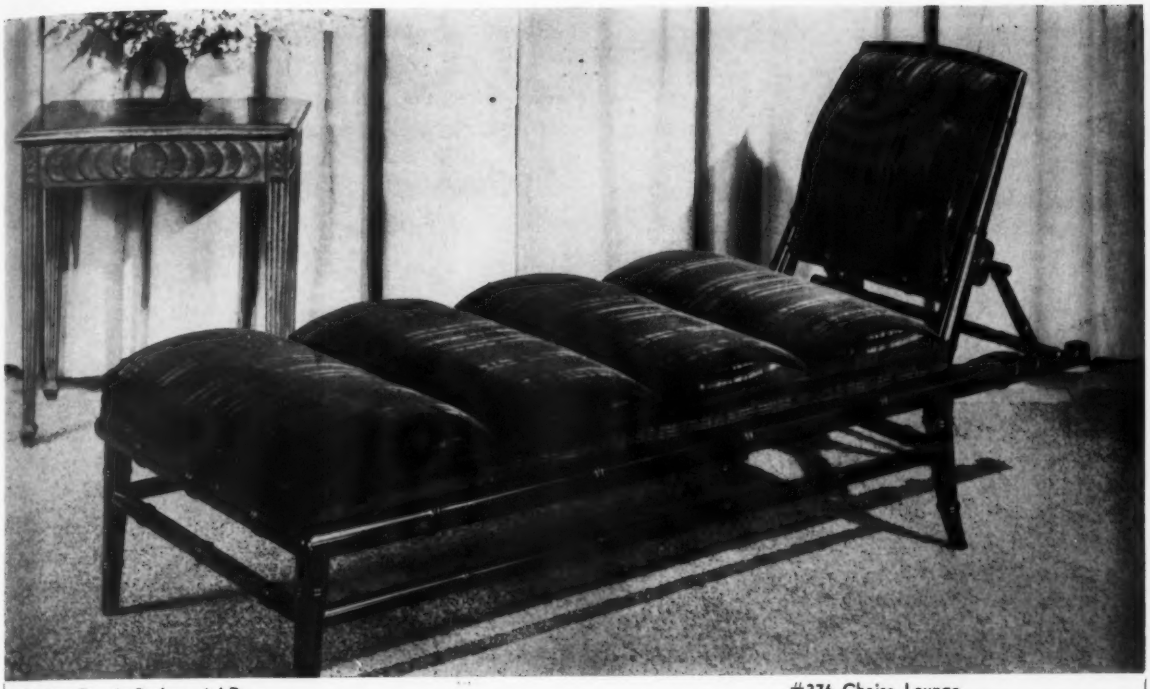

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A.I.D. NEWS, *continued from page 274*

Philadelphia. Each of the tours will become a permanent part of the A.I.D. International Travel Plan in succeeding years, regardless of the location of the National Conference. The National Committee on Education is planning a series of Student Affiliate Trips in conjunction with the A.I.D. International Travel Plan.

Rose Hill Restoration

Harold Shuttles of Asheville, N. C., president of the Carolinas Chapter, has announced that the Chapter will redecorate "Rose Hill" in Union, S. C. "Rose Hill", the home of secession Governor William Henry Gist, was built in 1828 of brick and stucco in the Adam style of early Colonial architecture. It is now a state museum and open to the public. A committee of prominent citizens is raising funds for the project, and the Carolinas Chapter is donating its services.

Regional Conference

The Michigan Chapter was host at a two-day Central States Regional Conference and National Board Meeting held in Detroit on September 21st and 22nd at the Statler Hilton Hotel. In addition to the meetings, a Regional Education Conference was held for the first time to which leading educators in the field of interior design were invited. It was conducted by Mrs. Harbine Chatfield of Cincinnati and Mrs. M. Ellene Schoenly.

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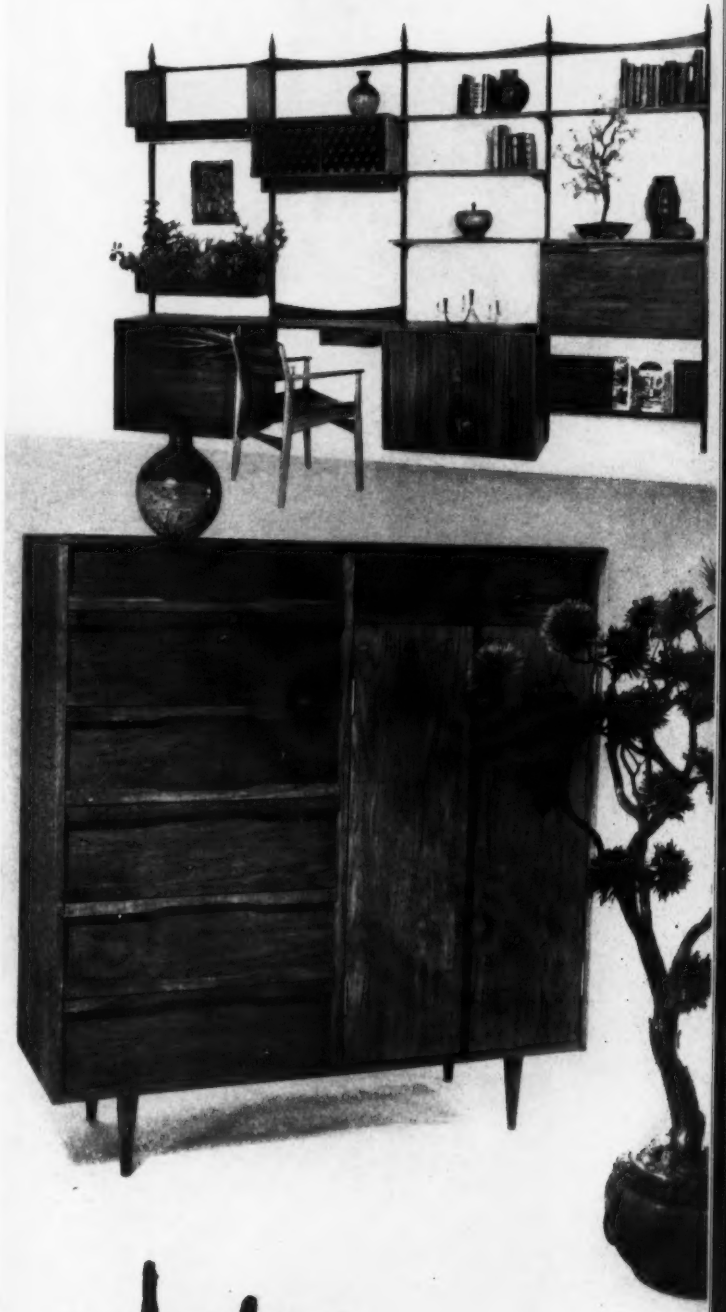

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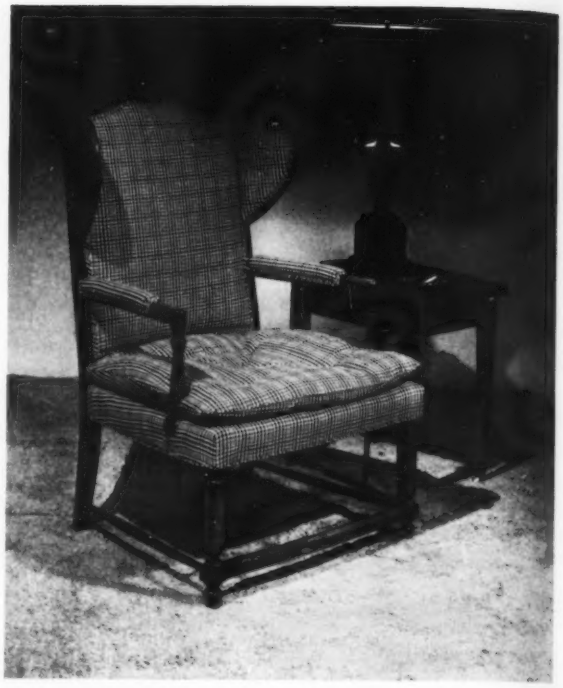

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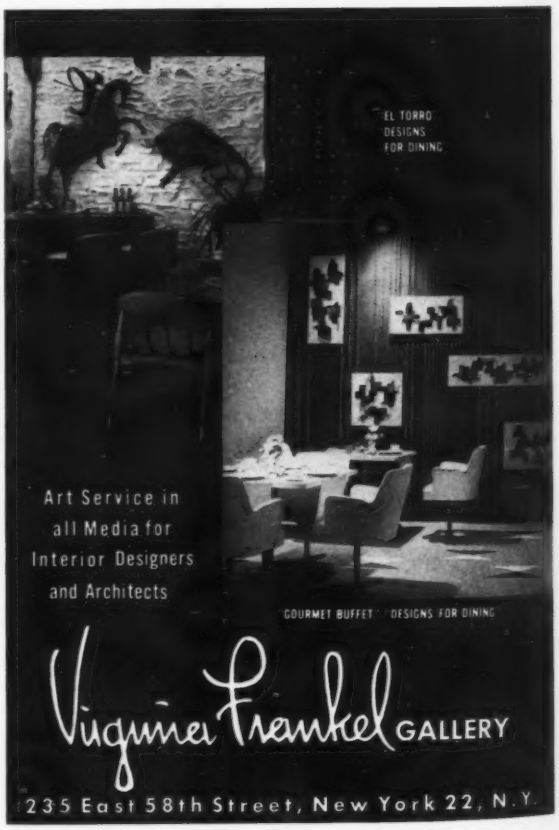

TRADE NOTES

New Scalamandrè Exhibit

The exhibition of "Colonial Shrines of America" assembled by the Scalamandrè Museum of Textiles, 57 East 57th Street, New York, opened September 19th and will be on view through December. The exhibit is comprised of framed photographs of the exteriors and interiors of homes of famous personages of Colonial American history, with lengths of the authentically reproduced textiles by Scalamandrè, taken from museum fragments as backgrounds. Descriptive and historical data accompany each of the exhibits which range from those of the 17th and 18th centuries to the outbreak of the Revolution. The 17th century homes are the *Howland House*, Plymouth, Mass. and *Pennsbury Manor*, the country estate of William Penn on the banks of the Delaware River in Pennsylvania. *Mount Vernon*, the home of George Washington, *Kenmore*, the home of his sister, Betty Washington Lewis and the modest home of his mother, both in Fredericksburg, Va., are included in the plantation and town houses of the South. There are also examples of New Jersey, Pennsylvania and Hudson Valley houses. The museum is open from 9:00 a.m. to 5:00 p.m. Mondays through Fridays and is free to the public. Lectures to schools, clubs and visiting groups are given upon request.

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Architects: Carson Lundin & Shaw.

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Perfectly matched for color (Lackawanna offers over 128 hues, will custom-match any other), the rich, natural beauty of top-grain leather actually improves with the years. Needs little care. Gives cool, firm, comfort. Superb stitch strength resists tearing. Outwears any known upholstery material.

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The Lackawanna
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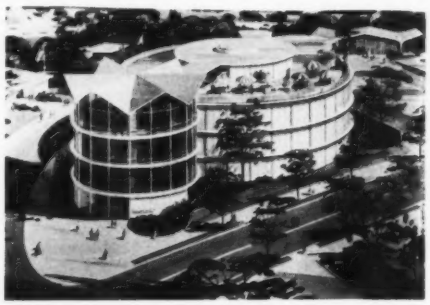
Furniture shown: Walter P. Sauer & Sons, Inc.

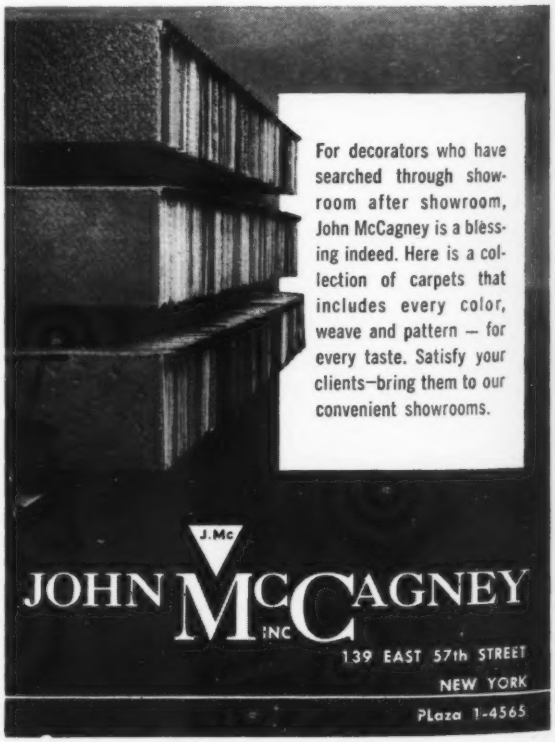
Home Furnishings Pavilion Expanded

Increasing demands for space in the Pavilion of American Interiors, exhibit center devoted exclusively to the home furnishings industry at the 1964 New York World's Fair, has made it necessary to add additions to the already designed building. T. H. Yardley is the architect and John Vassos is the industrial designer. A fourth story will be added to the original three-story main



building as presented here and a third story on the adjoining two story building will provide 5,000 square feet of additional display space, plus a restaurant with a 400 seating capacity and a private club planned for exhibitors, their clients and friends. S. Robert Elton is chairman of the Pavilion. All exhibits are subject to approval by an Advisory Committee representing all major branches of the homefurnishings industry.

END OF THE HUNT



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Contemporary Craftsmen Exhibit

The Museum of Contemporary Crafts' current exhibition at 29 West 53rd Street, New York, entitled "Contemporary Craftsmen of the Far West" includes the work of 238 craftsmen from Alaska, Arizona, California, Hawaii, Idaho, Montana, Nevada, Oregon, Utah and Washington. Objects on display are fabrics, wall hangings—of which the batiks on silk by Joseph G. Almyda are particularly noteworthy—ceramic sculpture, pottery, wooden bowls, weaving, furniture, metal lamps, rugs and cloisonne and Grisaille enamels by Margaret Seeler which include many handsome wall plaques and panels.

New Tile Color

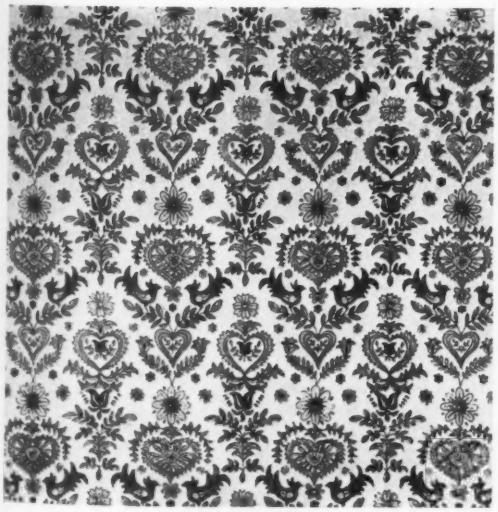
The Pomona Tile Manufacturing Company, has announced a new color variation, designed by Paul McCobb, on its Decorator Tile *Roulette*. The new tile is in blues and greens while the original design utilized the red-orange hues. Samples are available at any Pomona Tile showroom or distributor.

Firm Moves from Buffalo

George K. Birge Co., Inc., in an expansion move, is now located at 227 East 56th Street, New York 22. The Buffalo headquarters is closed as Mr. Birge feels the growth of his hand print wallpaper business demands that the company be situated close to its supply sources.

WESTERN RESERVE

Collection



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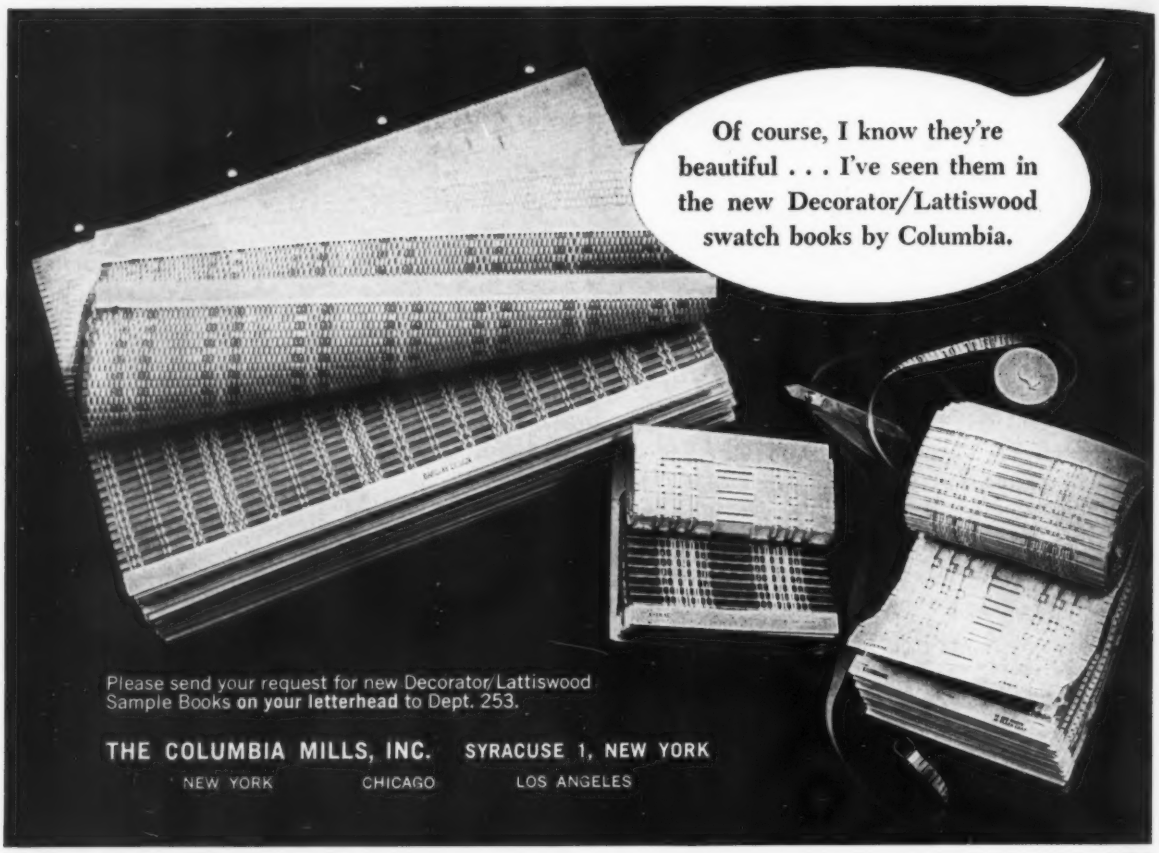

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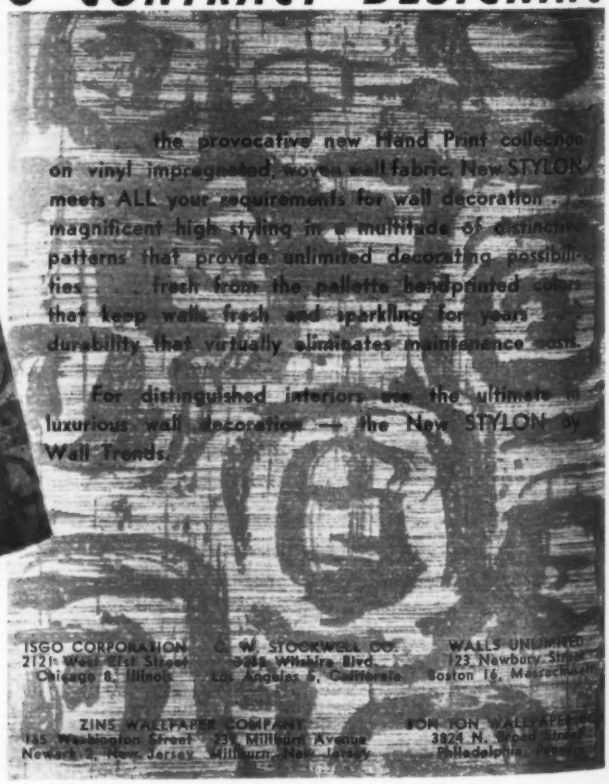

Vanleigh in Canadian Exhibition

In the recently opened Montreal shopping center—Canada's largest—a benefit exhibition of fine art and furnishings was opened by the Canadian branch of the Vanleigh Furniture Co., 323 East 44th St., New York, with proceeds going to the Royal Canadian Legion. Furniture from the company's showroom was used as background for the paintings comprising numerous harbor and shore scenes.

James May to Design Plyhide Line

The Plymouth Rubber Company, Inc., Canton, Mass., has announced the appointment of the James May Organization, Inc., as design and color consultant for the *Plyhide* upholstery line and other phases of the *Plyhide* program.

New Textolite Sheets

The General Electric Laminated Products Department announces that the complete *Textolite* plastic laminate line is now available in 30″ wide, 12′ sheets, making possible the construction of more one-piece counter tops with costly butt joints and fitting problems eliminated. The new sheets are available in either conventional finish or new glare-reducing textured finish. For additional information write to Wm. H. Lewellen, Adv. & Sales Promotion Manager, General Electric Company in Coshocton, Ohio.

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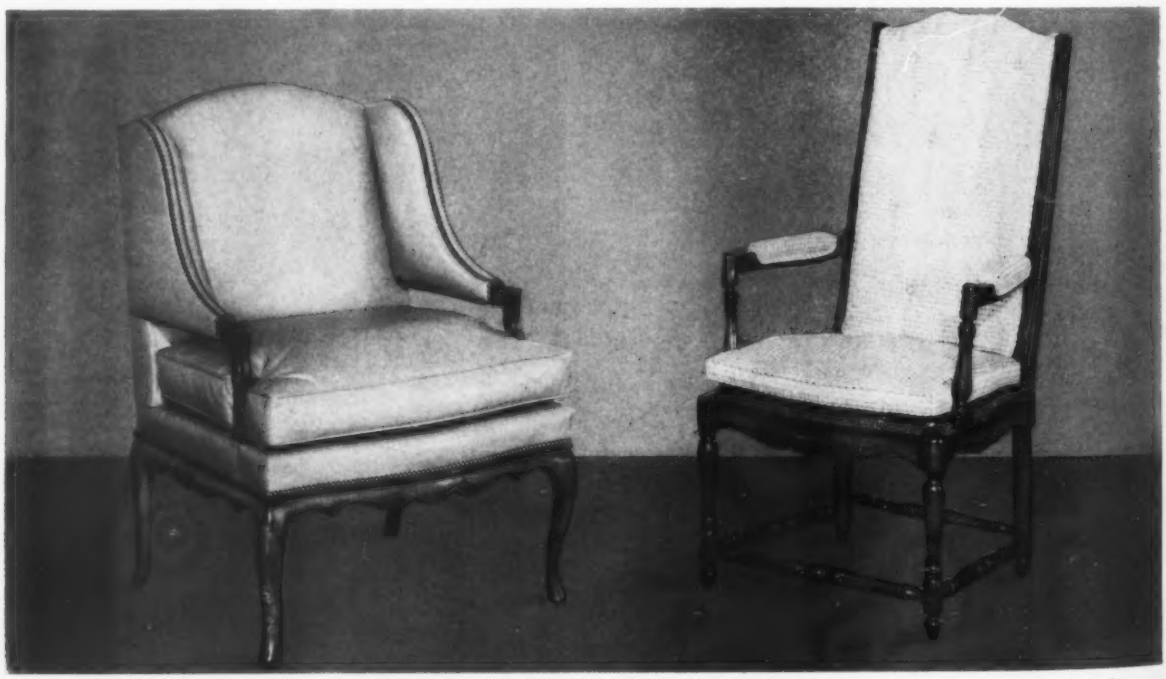

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Two Exhibits at Cooper Union

Cooper Union Museum for the Arts of Decoration, at The Cooper Union, New York, is presenting two related exhibitions illustrating the preservation of historic sites. *Method and Style in Restoration* will illustrate in depth both the interior and exterior aspects of historic restoration. *Preservation: the Heritage of Progress* will consist of 40 photographic panels showing how many historic monuments have been preserved and restored and will also illustrate neglect or destructions of others. After November 17th, the exhibitions will be circulated throughout the nation under the sponsorship of the American Federation of Arts.

Events At Design Center

A new Panorama exhibition will open October 31, at the National Design Center, 415 East 53rd Street, New York, which will be the focal point of a program exploring the need for more imaginative housing and home furnishings to stimulate consumer buying. Seminars on the merging interests of the home building and home furnishings industries will be held with architects, interior and industrial designers, builders and manufacturers participating. Neal J. Hardy, Commissioner of the Federal Housing Administration, Washington, will

Continued on page 288

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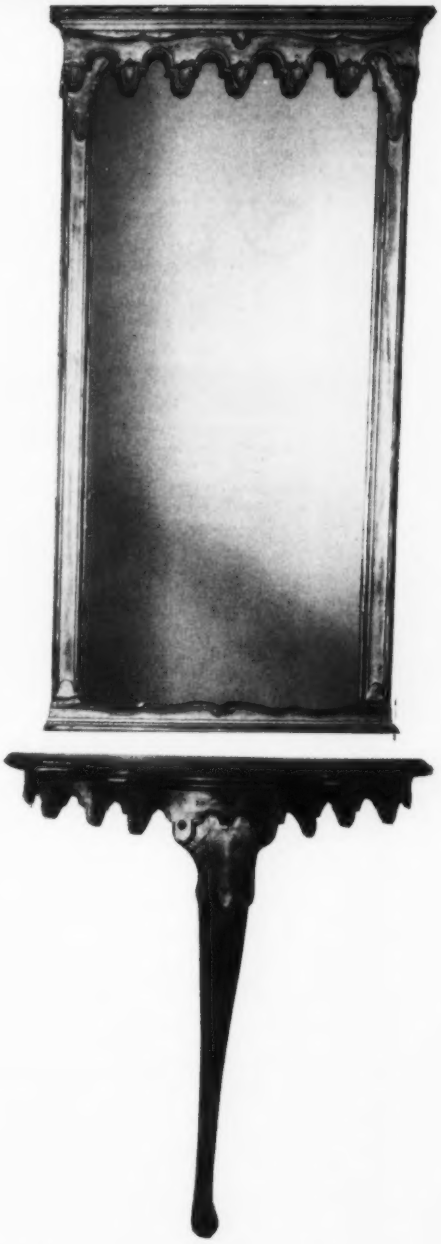

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Trompe L'œil *

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TRADE NOTES, *continued from page 287*

deliver a major address. Another event during November will be the National Home Fashions League Christmas Bazaar, to be held in the conference area of the Center. The Bazaar will be open to League members and guests only on November 17th and to the public on November 18th. Admission will be $1.50 per person with proceeds devoted to such special League activities as its Education Fund. Scheduled for December is an exhibition of lighted holiday table settings sponsored by the Residence Lighting Forum of the Illuminating Engineering Society and arranged by lighting consultants in conjunction with interior designers. Winning designs in the Student Design Competition sponsored by the New York Chapter of the A.I.D. will be displayed in January and awards made at a press opening. A contract market seminar will be held February 6-7 with representatives of governmental and private purchasing groups attending. Also in February, the Center will present the first program in its new series of semi-annual film festivals. The films will represent a wide variety of purposes—educational, promotional, commercial and pure entertainment and suggestions for entries may be submitted to the National Design Center Film Library. On April 24-25 the Second annual combined NDC and National Office Furniture

Continued on page 291

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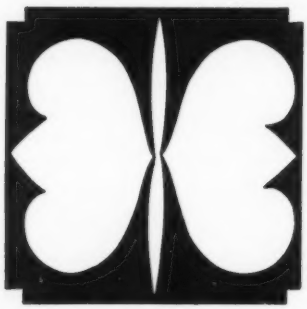

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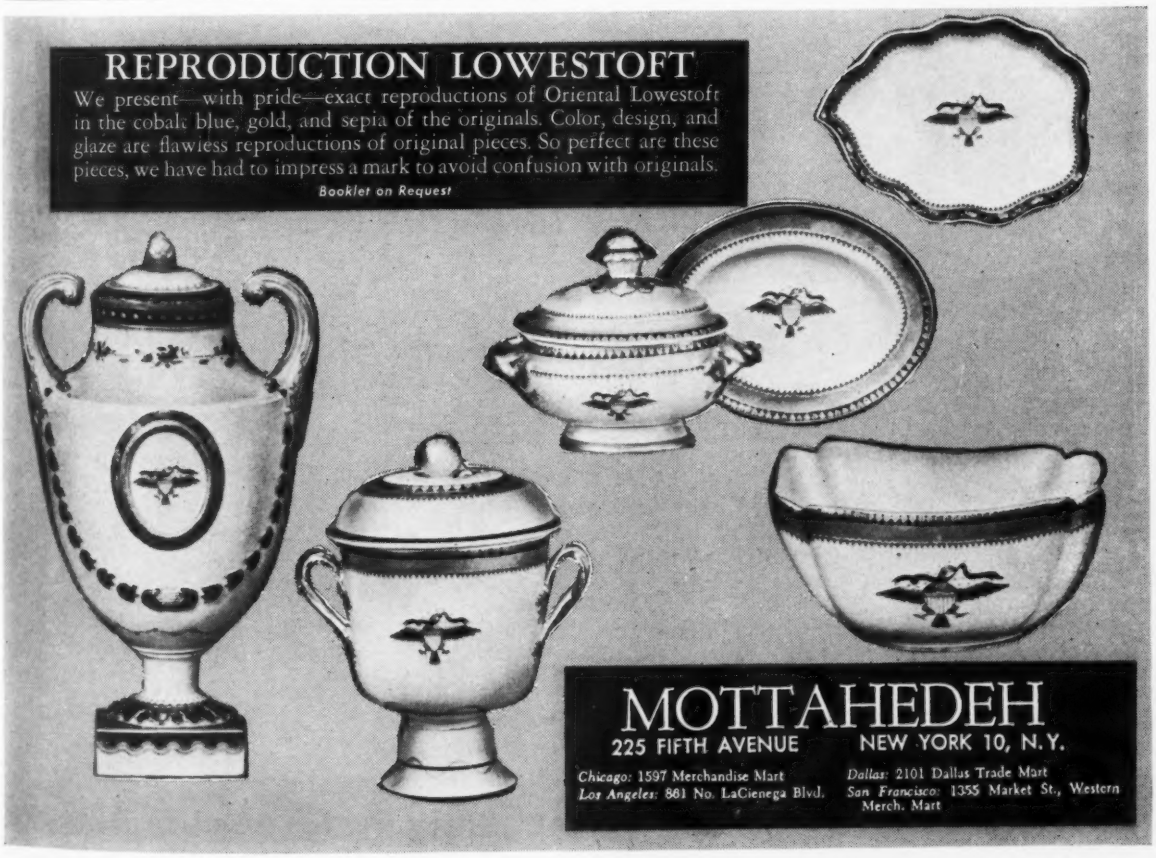

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TRADE NOTES, *continued from page 288*

Association seminar will be held with designers of office interiors from all over the country attending. And on May 1 the third annual *Ten Best Dressed Rooms* exhibition will be opened benefiting the Visiting Nurse Service of New York and as in the past, each room will be created for a well-known national personality. Also contemplated for May 2-3 is a repeat of the seminar for New York designers and architects.

New Furniture Line

Diversified lines of contemporary furniture and furnishings for residential and contract interiors are offered by Jack Norman Furniture, Ltd., 1234 Second Avenue, New York. The company places special emphasis on bedroom, playroom, wall-hung systems, den and children's rooms. The showroom is under the supervision of Jack Grill and Norman Shaw.

New Leather Upholstery Material

The Lackawanna Leather Company, Hackettstown, N. J. has introduced *Masterpiece*, a new leather material which features softness and upholstery adaptability. Available in more than 128 standard colors or custom matched to specifications, it tailors easily and perfectly over light or stiff pieces and, according to the company is ideal for foam rubber or down cushion construction.

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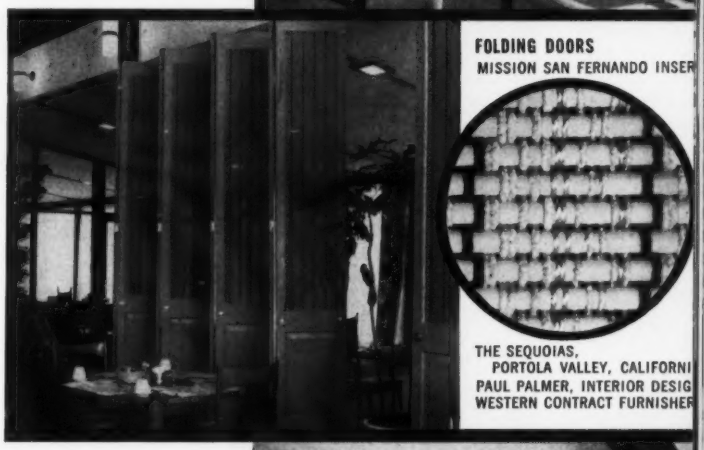
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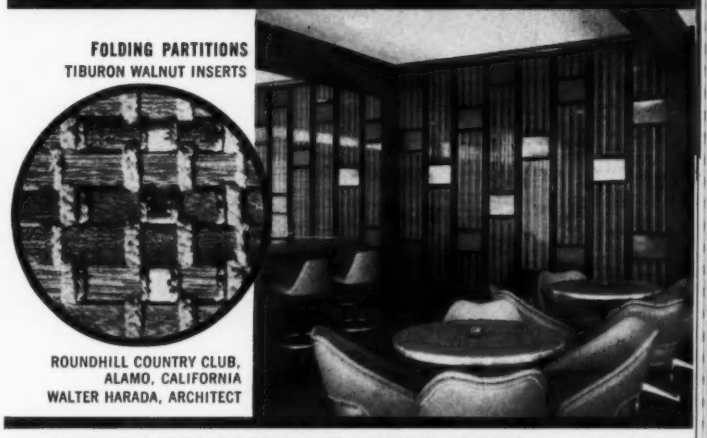
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Showroom Refurbished

Romweber Furniture Company, 305 East 63rd Street, New York has redesigned its showroom to display to better advantage its complete line of bedroom and dining room furniture. Lester Cramer, A.I.D. was design consultant. The latest lines from the company's collection, *Victoire* French Provincial and *Tempo* contemporary collection, both designed by Robert W. Fuldner, are shown in new settings.

Manufacturer Moves Uptown

Chesapeake-Siegel-Land, Inc., will move its showrooms to 317 East 34th Street, New York, on or about November 1st. The new location where the company's convertible sleeping equipment will be shown in room settings will be approximately twice the size of the firm's current showroom.

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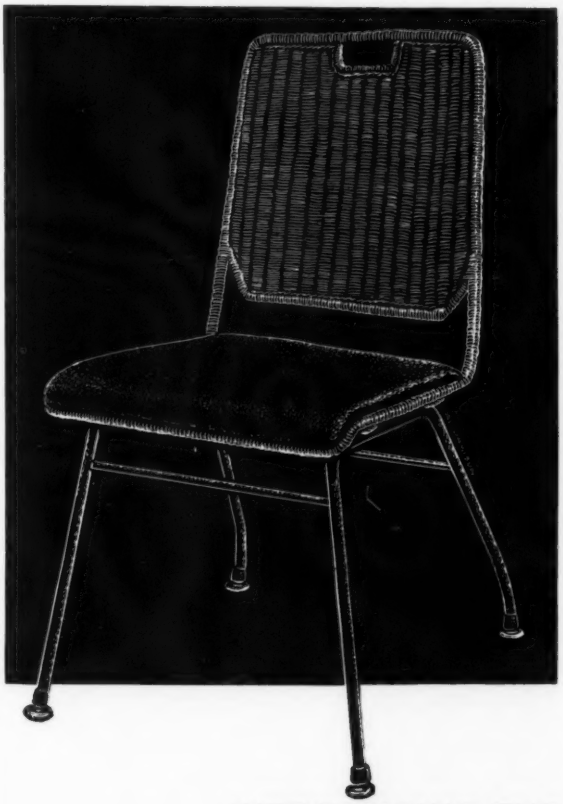

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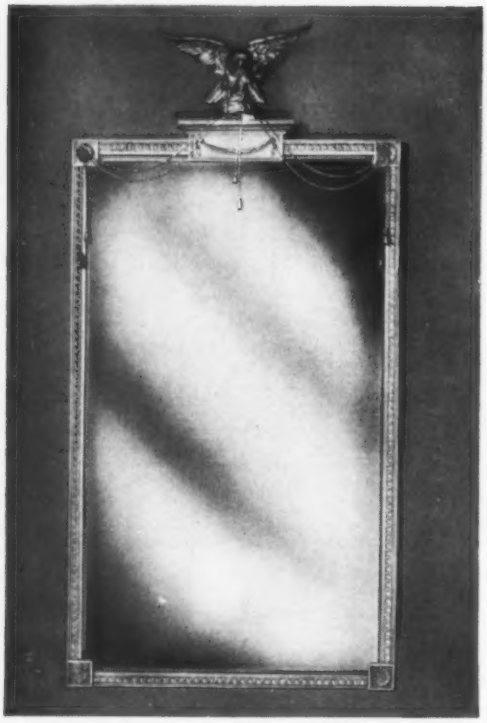

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PAUL B. RAULET, 351 Peachtree Hill Ave., N.E., Atlanta, Ga.

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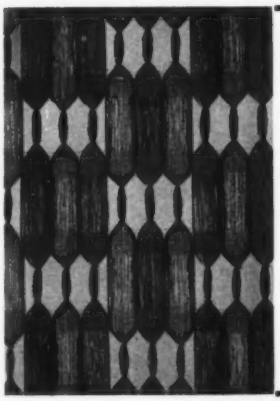

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New Hand-Loomed Roman Shades in Custom Colors

designed by Matias Lozano of

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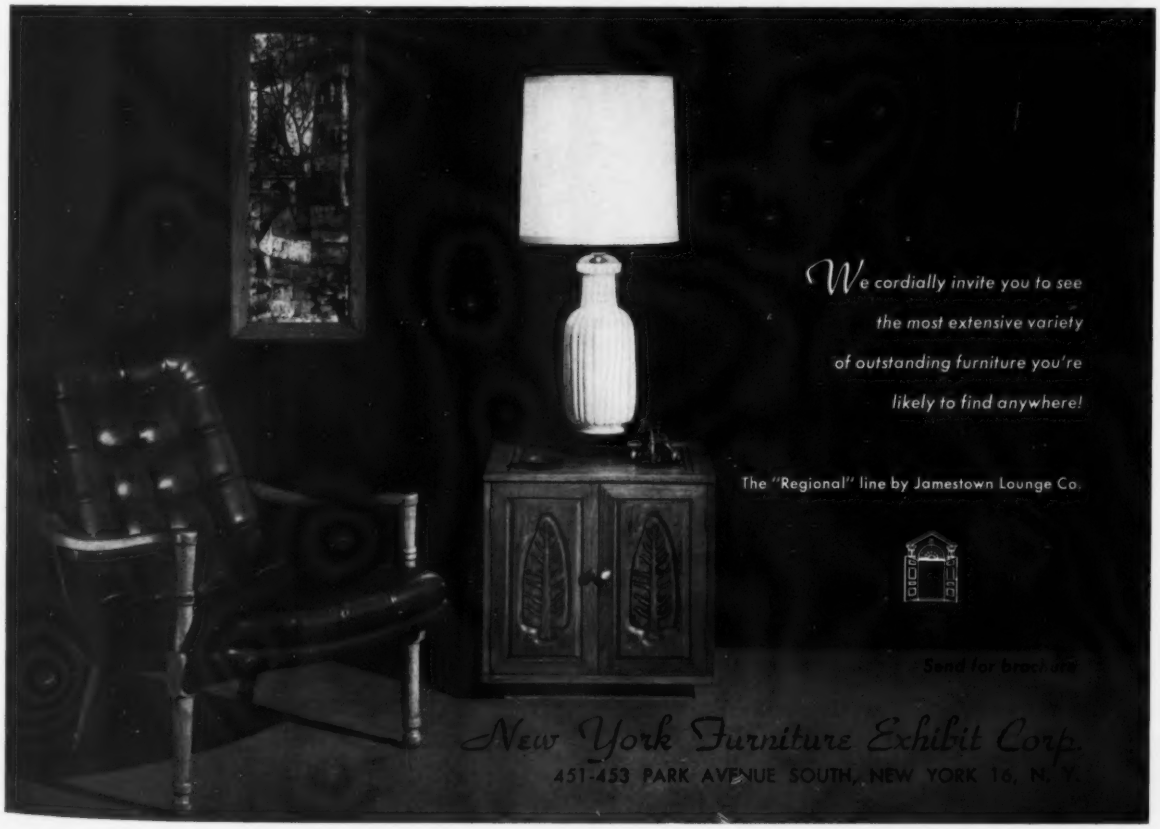
Morris Lapidus A.I.D. N.S.I.D. chose La France Amerilux carpet for the Gaucho Room of the new Summit Hotel.

This unique 54" wide carpet is available in all nylon and a wool and nylon mixture.

Bonded forever to a patented sponge rubber base, it is easily installed to give a seamless look.

La FRANCE CARPETS INC.

2 PARK AVE. • NEW YORK CITY



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Open House at Merchandise Mart

The Decorative Showrooms Guild in The Merchandise Mart will again open its showrooms to the public on October 21 and 22, from 12:00 to 9 p.m. it was announced by Byron Rockwell, president. Admission is $1 with proceeds donated to charity as in previous years. This annual event, which enables residents of the area to keep abreast of new designs and discuss interior design problems with representatives of member firms, will highlight a mobile fashion show of both home furnishings and apparel. Student members of the A.I.D., in conjunction with Guild members, will present the special showings at 1:00 p.m., 4 p.m. and 7 p.m. both days. Wall coverings, fabrics, handwoven area rugs and furniture will be coordinated into displays built upon rolling platforms guided around the floor by the students. There will be also special exhibits created by the A.I.D., American Walnut Manufacturers Assoc. and the Mahogany Association.

Harte Adds to Vinyl Upholstery Line

Two new vinyl upholstery patterns have been introduced by Harte & Company, 16 East 34th Street, New York 16. *Silkeen*, a thread-grained, iridescent silk texture has the qualities of real silk and is available in 21 oz. and 26 oz. weights, 54" wide, in six handsome colors; *Brittany*, a true leather effect vinyl with a dull finish comes in 54" width, 21 oz. and 26 oz. weights in ten colors.

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Manufacturers and distributors of household and institutional furniture.
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again and again

EMPIRE STATE CHAIRS

are selected for the important installations

EMPIRE STATE Styles #2141 PS and #3141 PS enhance the coffee shop of the Island Inn Motor Hotel featured in this issue. **EMPIRE STATE** Style #3723 PS-UB adds to the decor in the cocktail lounge and #450 PS in the main dining room of the Cedar Brook Golf Club featured in this issue. **EMPIRE STATE** supplied the chairs for these outstanding new installations as well: Holiday Inns in El Dorado, Ark., Kingsport, Tenn., Anderson, Ind., Mansfield, Ohio, Tuscaloosa, Ala.; Pennington Club, Passaic, N. J.; Garden State Racing Assn., Merchantville, N. J.; Safari Restaurant, Dallas, Tex.; Golden Host Motel, North Lake, Ill.; Bath & Tennis Club, Westhampton, N. Y.; Le Flamboyan, Forest Hills, N. Y.; University Motor Inn, Philadelphia, Pa.; Beverly Hills Country Club, Newport, Ky.; International Motor Hotel, Schiller Park, Ill.; New Latin Casino, Merchantville, N. J.; Hilton Inn, Seattle, Wash. **EMPIRE STATE** is the first choice of decorators throughout the country who know our styles, quality, price and prompt delivery fulfill both their esthetic and practical requirements. Write today for complete catalog.

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- Saves work, saves floors!
- Lower frame never moves.

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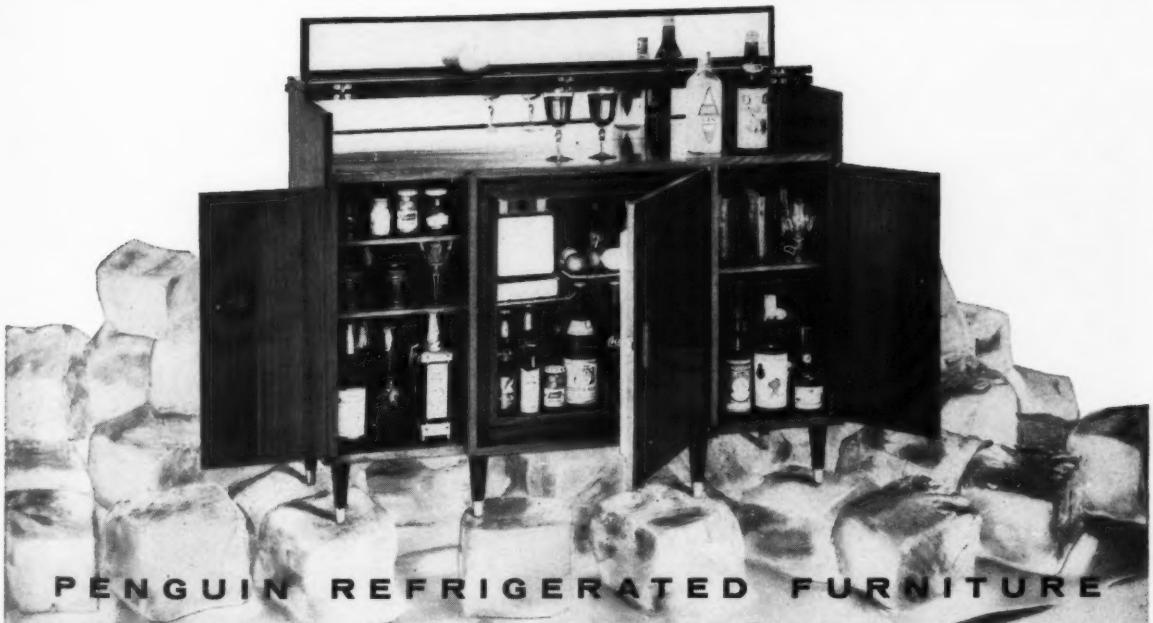

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- **Interior decorating**
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Here is decorative wood grillework you'll be proud to recommend to your clients! Available in 12 distinctive filigree patterns, with or without plastic backing or sandwich. For the job that requires that special touch, use *"Ply-Grilles" by Jaffre!*

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#6	15½ x 72	7.00	8.00	16.00	25.00
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#10	24" x 72	10.50	13.00	21.00	31.50

Room Dividers in Heavy ¾" x 1¼" Frames as shown:
only $13.95 each, unassembled
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Color Finishes: White, Red, Mauve, Aqua, Black, White with Gold Antique. Wood Finish: Walnut Finish, Natural Birch, Natural Mahogany or Rich Red Mahogany. Add $8.00 for painting.

Supply us with the measurements you wish and we will quote you on a factory prepared do-it-yourself package or a factory constructed unit, painted or unpainted.

Patterns 107, 108 and 109 available only in 15¼" x 23½".

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Also "Marq-In-Set" Inlay Vinyl Flooring
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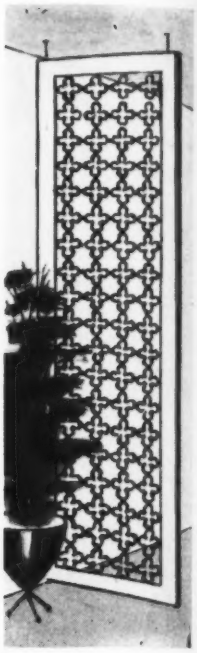

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#106

#107

#108

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#110

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NEW! "Ply-Grilles" for Luminous Ceilings and Walls!

Exciting new use for ply-grilles! Easy to install, coupled with frosted plastic, complete with wood T-moulding and brackets. Write for complete brochure on this revolutionary new concept in home construction and decoration!

JAFFRE PRODUCTS CORP. 189 First Street, Brooklyn 15, N. Y. Dept. ID-10 TR 5-8545

New Location

Business Equipment Corporation is now located in new showrooms at 255 Atlantic Avenue, Boston, where three floors are devoted to a complete selection of office furniture. Steelcase metal furniture occupies a major section of the second floor and furniture from Jens Risom, Robert John and B. L. Marble are shown on the third floor in room settings simulating actual office use. Claud Bunyard, Director of Design and his staff offer a complete drafting and planning service.

Mansfield in New Location

Mansfield Furniture Co., and Mansfield Manor, Ltd. have moved to new showrooms at 201 East 57th Street, New York.

Manufacturers' Literature

A 12 x 18" swatch catalog on its new Executive Series 200 line is offered by Huntington Products Company, Inc. Showing 19 new Saranspun drapery designs, 48 solid print colors and a table of basic print fabrics, all flame-resistant and non-abrasive, copies are available at a charge of $25, from the company at 127 Forsyth Street, Boston 15, Mass. Color matching and strike-offs are free; special designs and company insignias are available at a modest screen cost. Saranspun is a trademark of The National Plastic Products Company.

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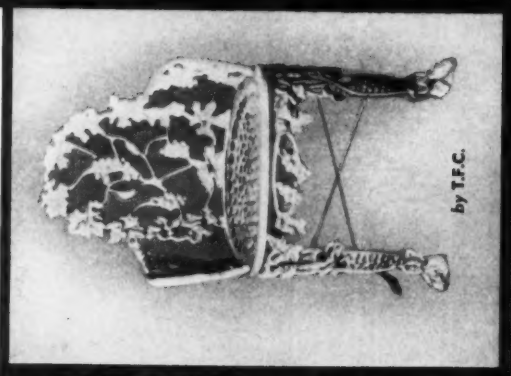
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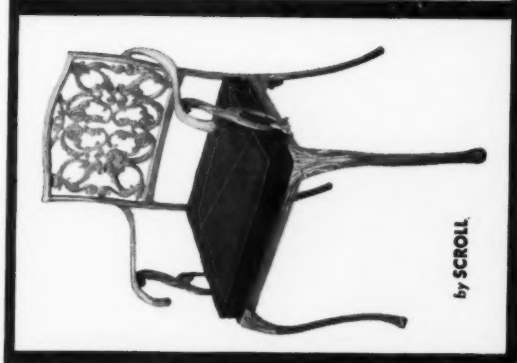
by EMPIRE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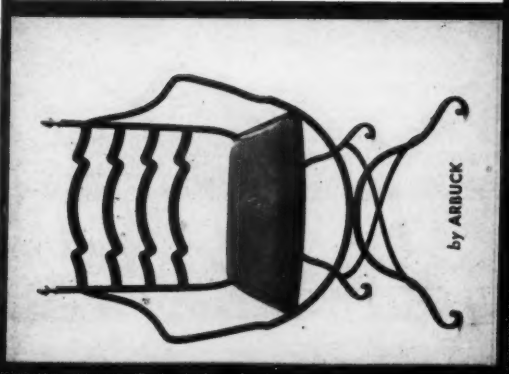
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SOLID ALUMINUM by SCROLL, Miami, Florida
RATTAN by EMPIRE, Coral Gables, Florida
WONDERBRASS by SHERRILL, New York, N.Y.
CAST IRON & ALUMINUM by T.F.C., Memphis, Tenn

Manufacturers' Literature

Hofstatter Sons, Inc., commemorating 110 years of fine craftsmanship in the old world tradition, has issued its *Touch of Gold* brochure which features upholstery, antiques, reproductions, lamps, accessories and gifts—an impressive collection of unusual, hard to find, one-of-a-kind items. The brochure is available free of charge at the showrooms, 227 East 56th Street, New York.

* * *

For the 50th anniversary of Levolor Lorentzen, Inc., 720 Monroe Street, Hoboken, N. J., a brochure has been issued, appropriately golden covered, and smartly illustrated with but a handful of the installations equipped with the company's blinds. With a listing in the back of the brochure of all Levolor installed buildings, the book is intended as a reference. For full information on its product, the company suggests the Levolor Architects Manual which may be obtained by writing to the company.

* * *

A new loose-leaf source book, holding ten folders, studded with ideas, illustrations of flooring and swatches with accompanying colored illustrations, has been issued by the Amtico Vinyl and Rubber Flooring Division of the American Biltrite Rubber Company, Trenton, New Jersey. Available from distributors.

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SHADES
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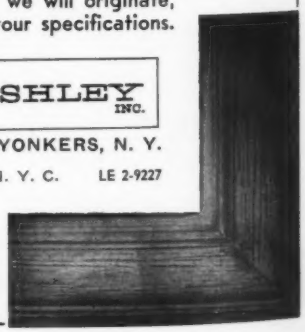

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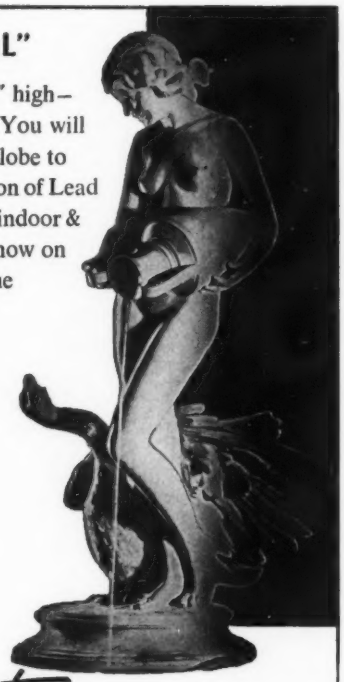

Ask your dealer, Decorator or write direct.

(Catalogue H-62 on request)

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MIRRORS with HAND CARVED FRAMES

Beautifully hand carved — gilded baroque designs in a large selection of styles and sizes.
Designed by master craftsmen and built with old world quality and tradition.

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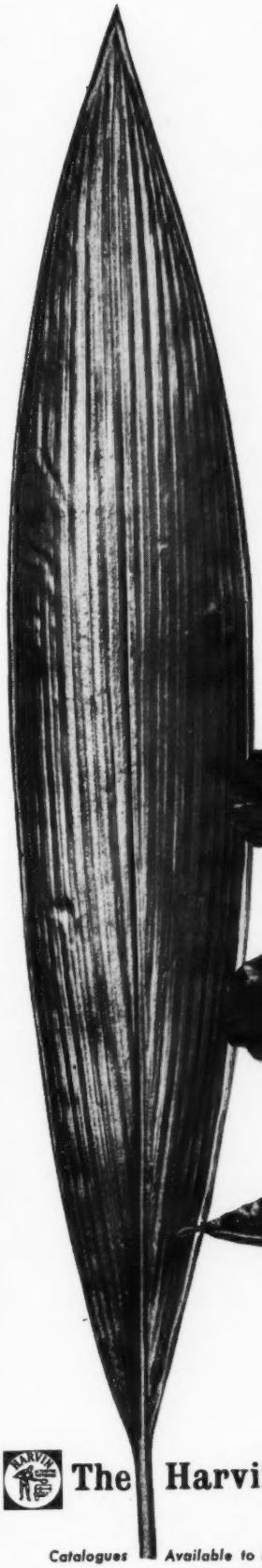
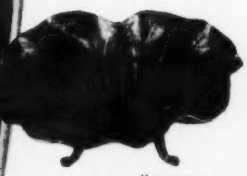


the ageless leaf . . .

with the sweep of the future, the grace of the past. . .
Beautifully sculptured and masterfully hand cast by Harvin in bold, large sizes to be used with imagination for myriad purposes.

NEW! #3516 flat bottom lotus. 13x3x12 inches.



NEW! #3517 lotus on pedestal. 9x7x3½ inches.

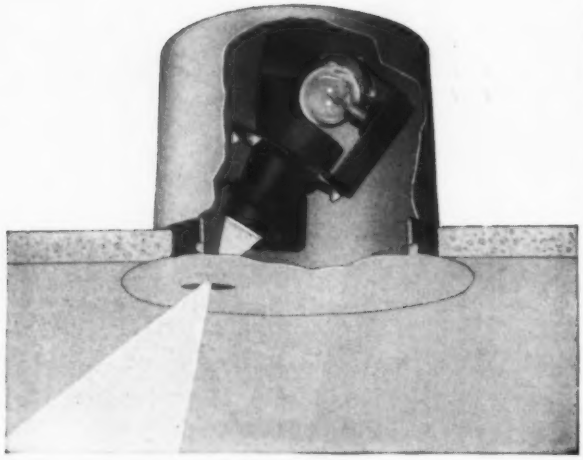
NEW! #3515 sacred banyan. 21x8x2½ inches.

Left: #3510 curculego. 25x4x3¼ inches.

Cast in aluminum with a lustrous, permanent gold anodized finish that won't spot or tarnish.

The Harvin Company
Waynesboro, Virginia

Catalogues Available to Decorators and Dealers Only



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- arches
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- shower curtains
- windows
- terrace covers
- tented ceilings

All installations custom-made. Color samples made to fit your needs. Color schemes in your choice of materials (wood, glass, plastic, cork, metal chain). For custom model and quotation, submit samples of colors, dimensions and indicate 'feeling' of room.

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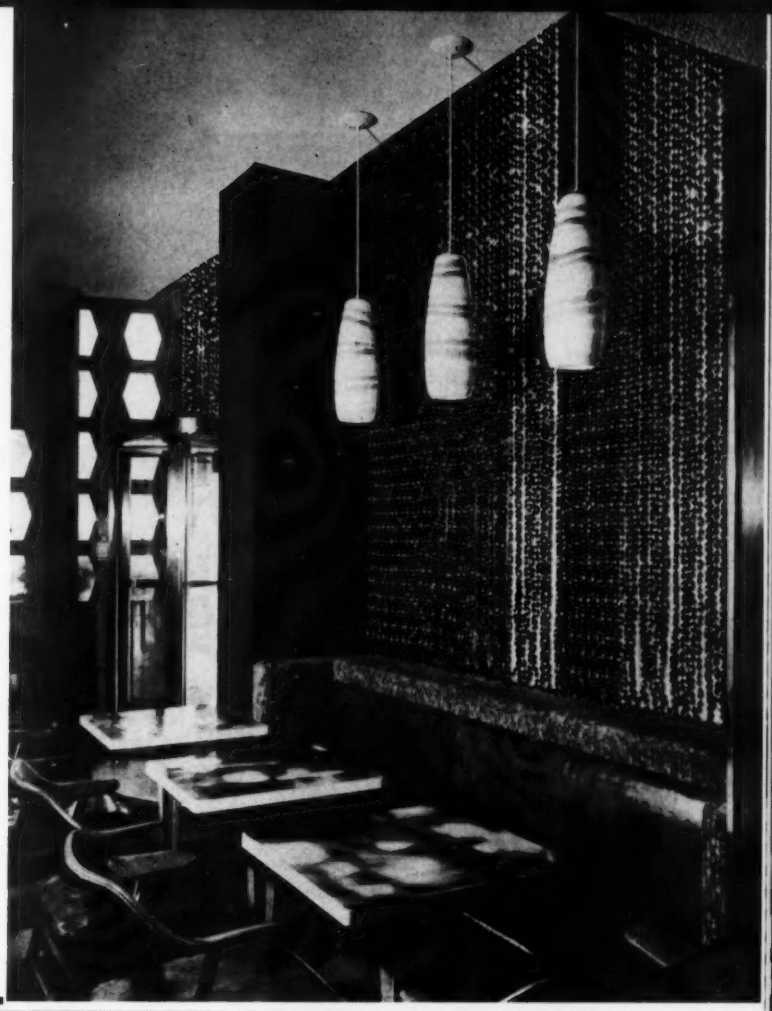


multiple seating

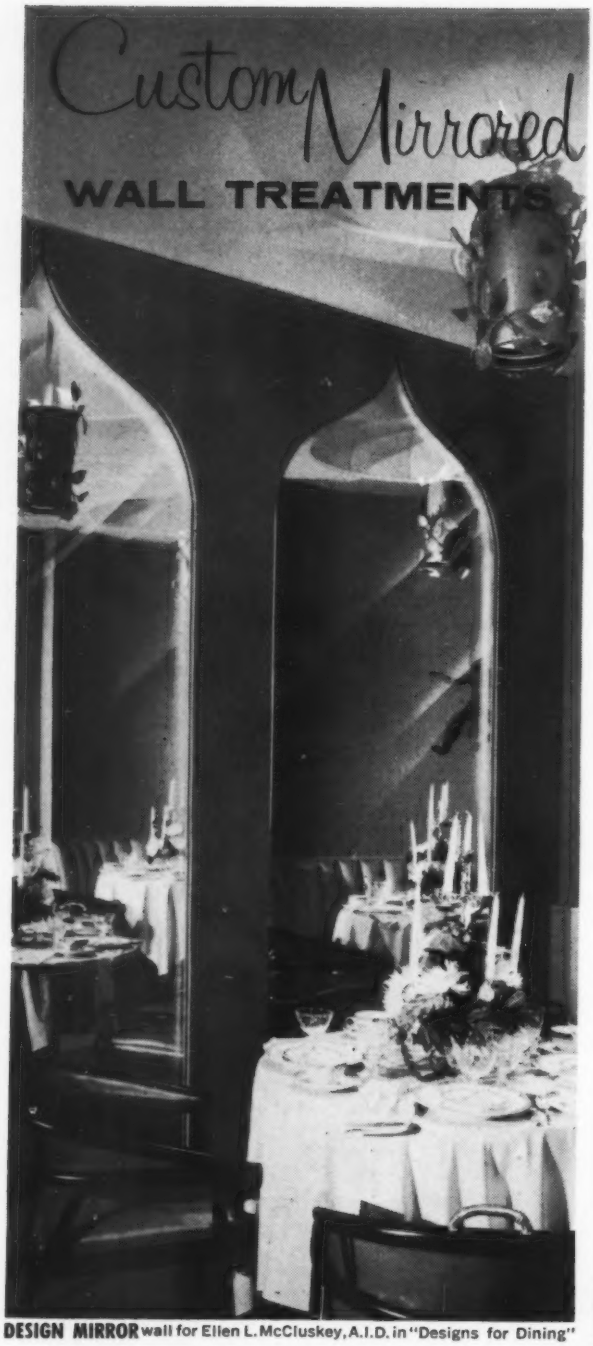
DIMENSION BY MONARCH WITH ALUMINUM OR WALNUT BASE

With the more than 80 variations of these two prestige designs, any office or lounge area can be tailored to do more than just meeting a requirement. Reception areas can become a cheerful room of beauty and undreamed of comfort. Close quarter seating is avoided with the use of single seaters or seats in combination with table inserts. Walls are protected with a special wall-saver feature. Monarch's line of durable coverings is the most extensive in the industry. For additional information and other ideas in office seating, send for Monarch's free multiple seating brochure.

MONARCH
FURNITURE COMPANY, INC.
HIGH POINT, NORTH CAROLINA

. . . designed by Norman Hekler Associates

SHOWROOMS: New York, Anthonson & Kimmel Associates, 440 Park Avenue South • Dallas, Texas, Dick Lowe Associates, 3720 LaFrance



DESIGN MIRROR wall for Ellen L. McCluskey, A.I.D. in "Designs for Dining"

. . . **mirrored walls.** *Your ideas, or ours. And our service will reflect your care and good taste.*

Residential & contract installations.

Design MIRROR

PLaza 5-7359

315 EAST 62nd STREET, NEW YORK 21,

booth **4007** in National Hotel Exposition Nov. 6-9 at the New York Coliseum.

Manufacturers' Literature

I. Albert Co., 232-236 East 59th Street, New York, has issued a new brochure illustrating the firm's newest designs in custom chandeliers.

* * *

The Amtico Flooring Division of American Biltrite Rubber Company, Trenton 2, New Jersey, has issued three new full-color brochures. The Amtico Flagstone Vinyl folder illustrates the five colors available in this line. A folder on Amtico Vinyl Colors Unlimited illustrates a coordinate color scheme and describes the method whereby this process enables the designer to color-match any paint, fabric, or wall covering. The third brochure presents the complete line of Amtico Wood Vinyl.

* * *

Cal-Craft Wood Fabrics has issued an informative series of new bulletins describing the firm's lines of wood and aluminum draperies, custom window shades, shojis and decoratives panels. Designed strictly for the interior designer, the bulletins are organized in concise, factual form with accompanying product photographs and diagrams illustrating installation and mechanical details, with simplified instructions for custom ordering. For a copy, write Cal-Craft Wood Fabrics, 407 Jackson Square, San Francisco 11, Calif.

* * *

A new 48-page, four-color catalog is now available from Stanley-Judd on its drapery hardware line. All types of traverse rods, cut-to-measure and made-to-order track and accessories, curtain and sash rods, café sets, round wares, wood wares, pleater tape and hooks and drapery and miscellaneous accessories and tools are included. The catalog may be obtained from Dept. Pd, Stanley-Judd, division of The Stanley Works, Wallingford, Conn.

* * *

A new colorful 32 page catalog showing the full line of Flexscreen fireplace curtains, andirons and firesets is now available from Bennett-Ireland, Inc., with photographs illustrating the various settings from Colonial to contemporary. Write to the company, enclosing 25 cents, at 95 Exchange Street, Norwich, New York, for a copy.

"Casa Firenza"

MELDAN CO., INC.
Factory & Executive Offices:
100 Business Street, Hyde Park, Mass.

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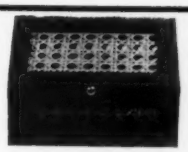

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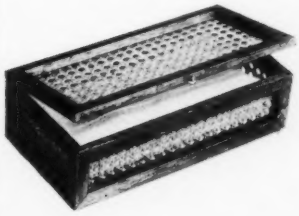

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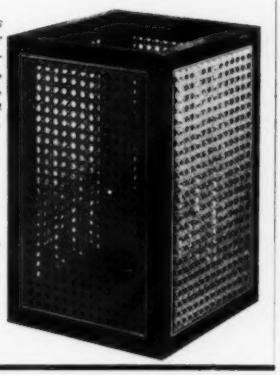

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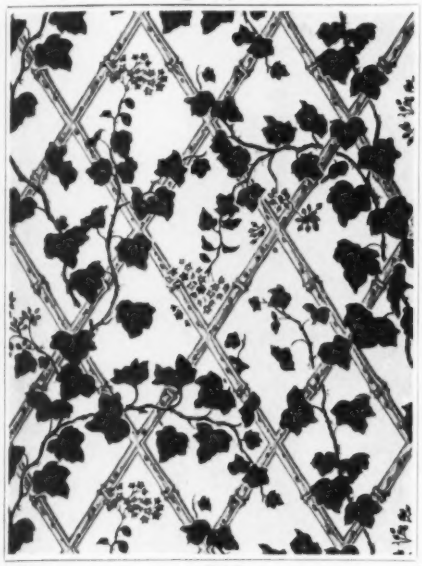

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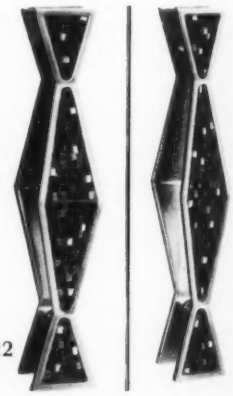

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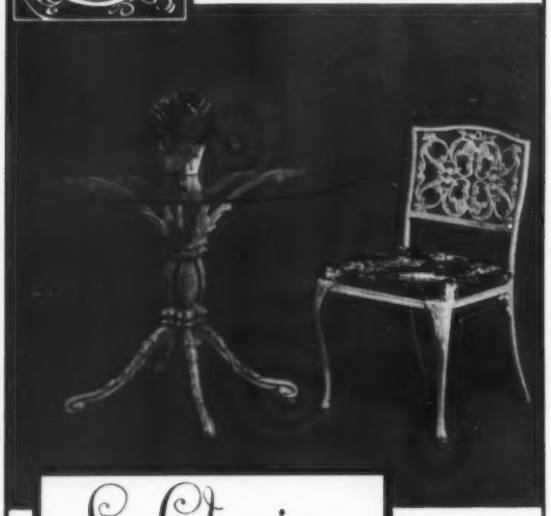

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Manufacturers' Literature

Dick Stambaugh, Inc., 709 S. Gilbert Street, Ada, Ohio, has issued a new loose-leaf catalog illustrating his pedestal tables with samples of the company's textured Textolite table tops attached to the back cover. Copies are available free of charge when the request is written on business letterheads.

* * *

The House of Italian Handicrafts, Inc., 225-5th Avenue, New York 10, N. Y., has just published its new illustrated catalog of Piazza Originals which includes a number of new chair designs by Allan Gould. Several styles are offered for the first time in five colors, samples of which are shown.

* * *

Several new patterns and applications of Kurtzon Marvalum grilles and screens are illustrated and described in a new brochure just issued by Morris-Kurtzon, Inc., 1420-30 South Talman, Chicago, Ill. In addition to new patterns, new concepts of the use of these grilles are described and illustrated.

* * *

National Store Fixture Co., Inc., Odenton, Maryland, is offering a twenty-four page catalog, illustrating more than seventy styles of chairs, including a complete new line of stacking chairs, called "A Gallery of Seating by National". Write for catalog ST-1 at the above address.

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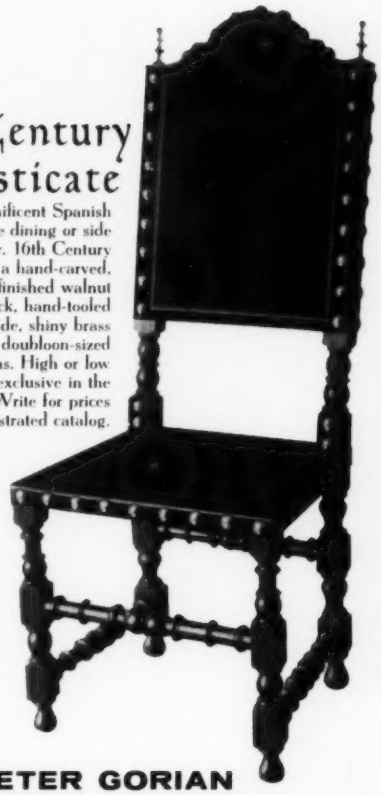

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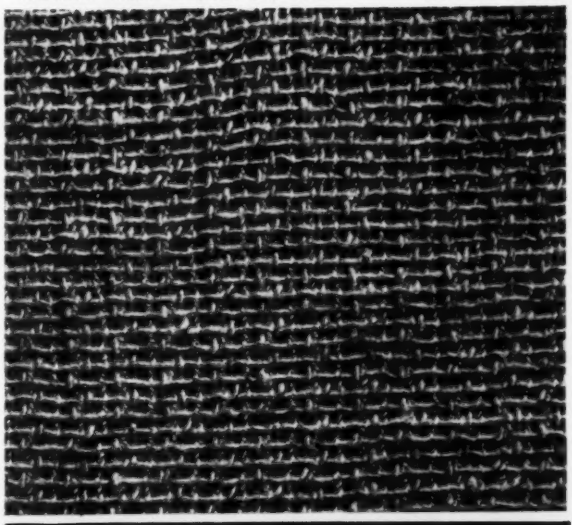

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Manufacturers' Literature

P. E. Guerin, Inc., has just published the sixth series of its catalog on the company's decorative hardware with particular emphasis on its imported designs. Beautifully illustrated and in a handsome gold and black cover, the catalog is available free in the company's showroom, 21-25 Jane Street, New York 14, or by remitting 50 cents with your written request.

* * *

Staley Paint Mfg. Co., St. Louis 10, Missouri, has now available upon written request a new catalog on its extensive line of paint and finishing products with complete data, specifications and painting tips.

* * *

Nessen Studio Inc., 317 East 34th Street, New York 16, has available its 1961-62 catalog of contemporary portable lamps and accessories, handsomely illustrated and including an illustrated six page brochure on its Leisure Lighting group designed by George Nelson. May be obtained at all showrooms or by writing the company.

* * *

The Micarta Division of Westinghouse Electric Company, Hampton, S. C., has issued an 8 page illustrated booklet with diagrams describing installation technique for its Micarta bath and shower walls. Available by writing to the Micarta Division of the company.

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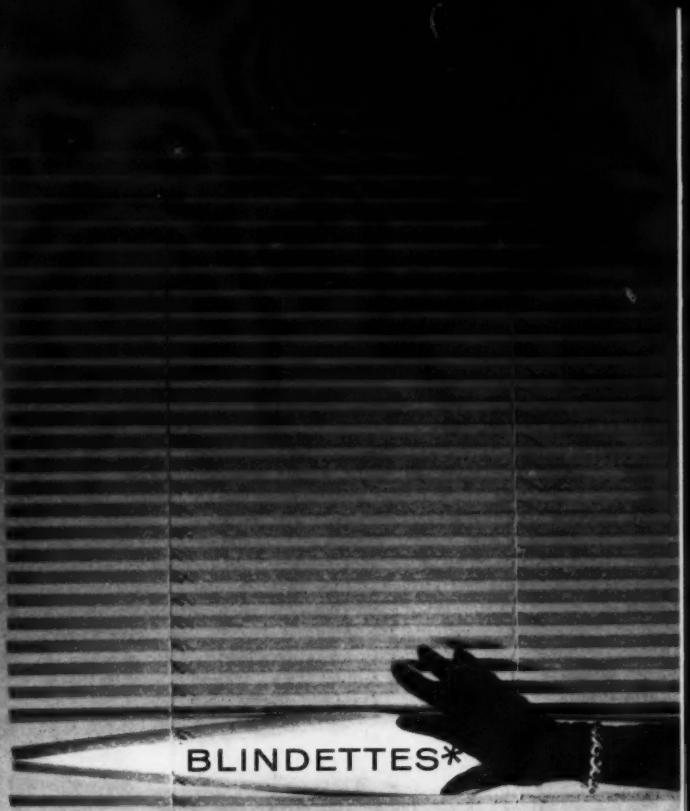

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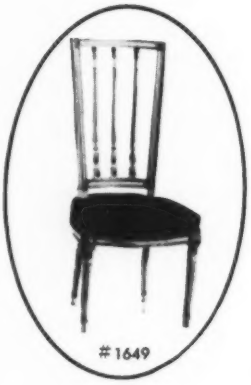

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Manufacturers' Literature

A comprehensive catalog entitled *Executive Office Appointments,* smartly illustrated in color and format, is issued by the McDonald Products Corporation, Duk-It Building, Buffalo 10, New York. The 12-page catalog is easy to read and includes the solid alumimum *Prestige Line* 6000, the *Walnut Line* 5000, the *Naugahyde Line* 4000, the *Leather Line* 3000, as well as the combination walnut and brass 2000 line and solid aluminum or brass 2400 Line.

* * *

Selig Manufacturing Company, Inc., Leominster, Mass. has announced that its new catalog is now available. The largest and most comprehensive in the company's history, the catalog lists more than 700 different items, indexed by design groups and illustrated in photographs and sketches.

* * *

A convenient and fully informative brochure is available from Medici, Ltd., 178 East Long Street, Columbus 15 Ohio, on its line of lamps, lamp shades and decorative accessories. Each sheet illustrates one of the Medici lamps with attached copy describing its authentic background. A pocket on the inside front cover holds color folder, showing actual color and tone of all finishes as well as colored illustrations of lamp shades. Sample finishes are available on chip-board for a $5 charge.

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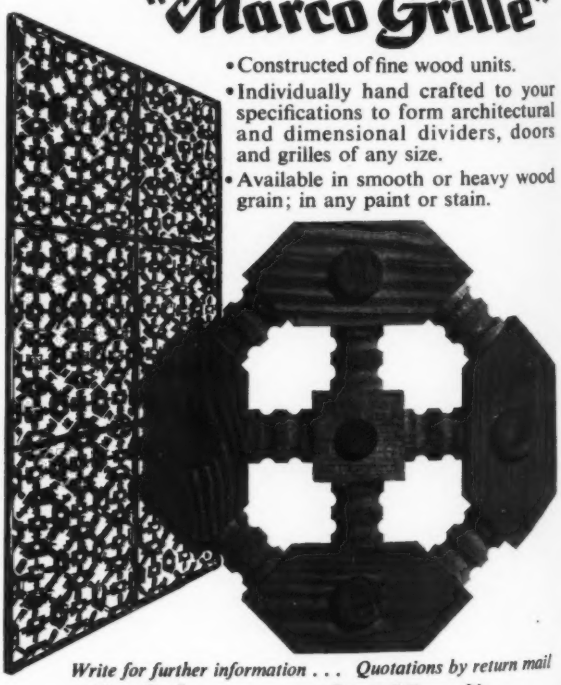

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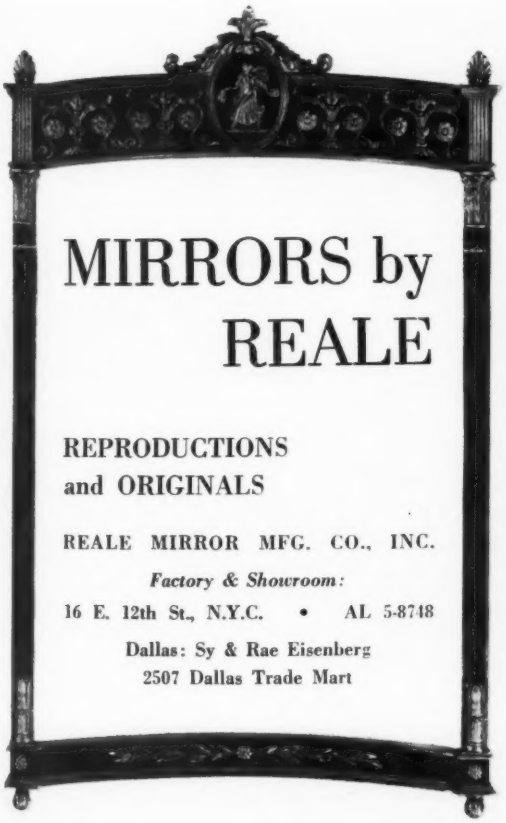

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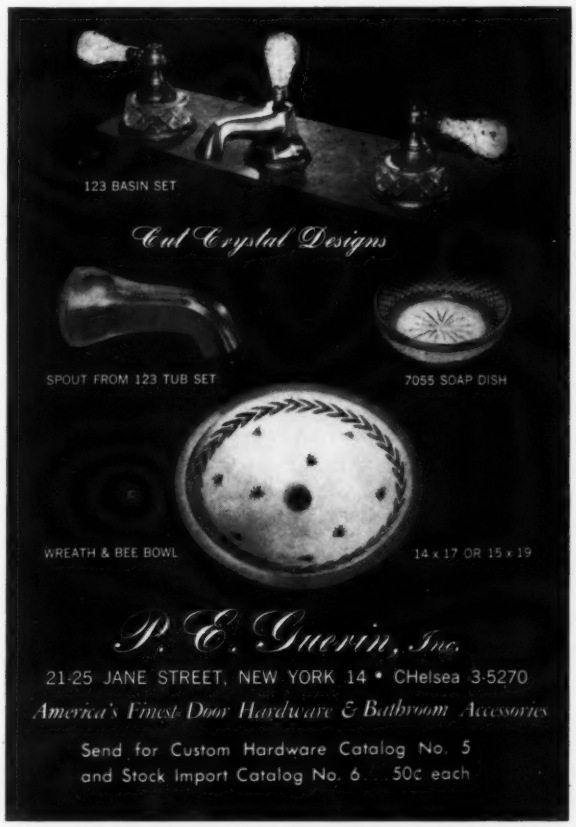
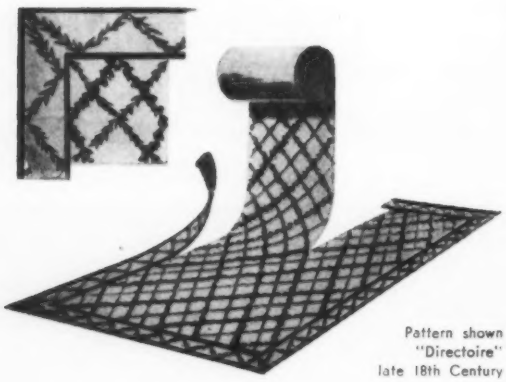


The Petit Point Group



Pattern shown
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late 18th Century

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Manufacturers' Literature

The Rubber and Vinyl Flooring Council of the Rubber Manufacturers Association, Inc., has published a Manual on the Preparation of Subfloors, replacing one in use since 1946, which pertained only to rubber flooring. The Manual outlines methods for the preparation of subfloors for the installation of rubber and solid vinyl flooring and contains a section for installing rubber and vinyl cove base. The preparation of both concrete and wood subfloors is outlined, also the technique in using the Moisture Test Unit to measure the moisture in, on or below grade concrete floors to determine whether rubber and solid vinyl flooring may be installed satisfactorily. Copies are available on request to the Council at 444 Madison Avenue, New York.

* * *

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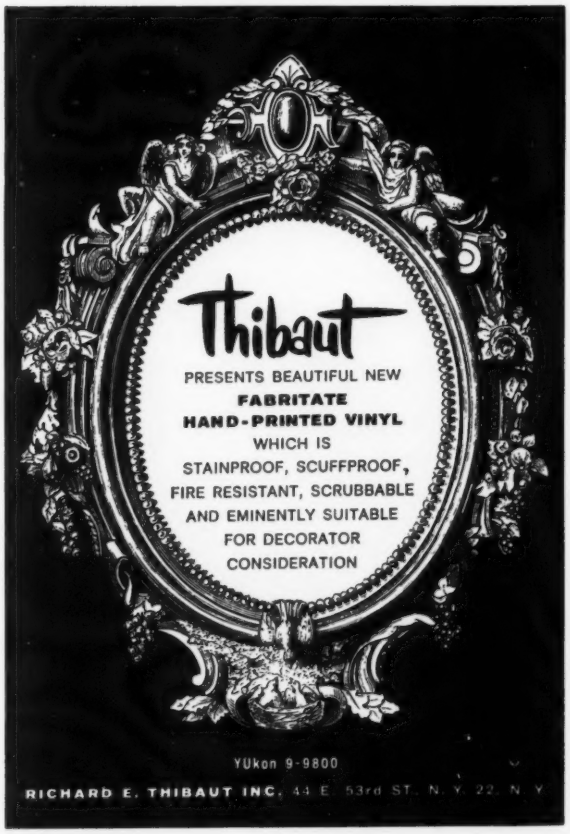

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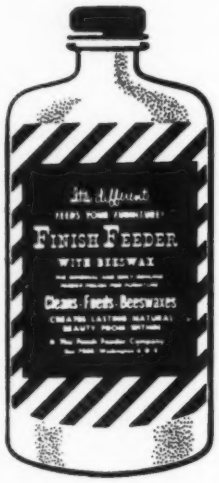

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Personalities

Leon Gordon Miller, F.I.D.I. has been retained by S. J. Campbell Company to design a new correlated contract line of office and upholstered furniture. Mr. Miller with offices in Cleveland, Ohio, is national president of the Industrial Designers Institute.

* * *

Helikon Furniture Company, Inc., has retained the services of Hans Krieks and his associate, Antranig Der Maderowian, to design chairs, modular seating units and a line of tables in combinations of wood, marble and metal with tempered glass.

* * *

Paul H. Gebert has been named contract manager of Archibald Holmes & Sons, Philadelphia, succeeding Dwight Lawton, recently deceased. Mr. Gebert has been Mr. Lawton's assistant since 1954.

* * *

Lois Bergida has been appointed manager for the new Herbert L. Blaun, Jr., Inc., Versatile Americana showroom of Early American lamps and lighting fixtures.

* * *

Robert Annino has been appointed general sales manager of the Spanish Trading Center, 31 East 32d Street, New York. Mr. Annino has been with the company as merchandise manager since its inception.

* * *

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SOUTH: P. O. Box 699, N. Miami Beach

Personalities

Joseph Sinatra has joined the sales staff of Greeff Fabrics, Inc., as representative on Long Island, Brooklyn and the Bronx. Mr. Sinatra was formerly with Jasper Oliver Fabrics and J. L. Thorp & Co. The company also announces the resignation of Walter C. Spoerl as manager of its Los Angeles office due to ill health. He is succeeded by Bill Ledendecker of the same office.

* * *

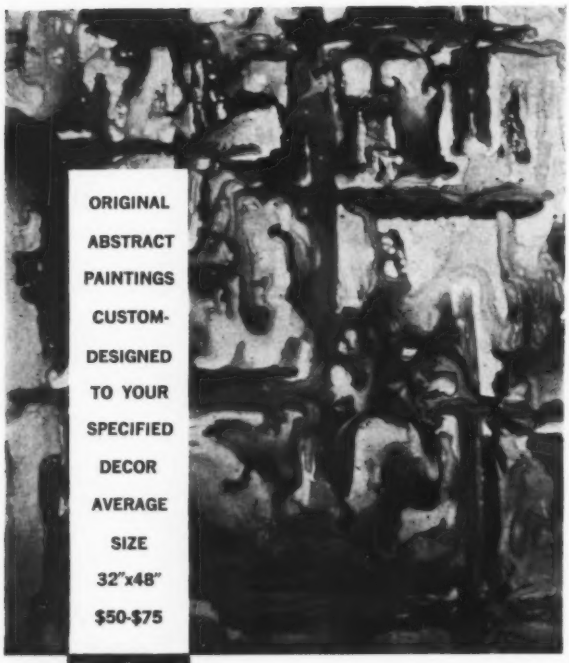
Charles M. Scholz, formerly marketing vice-president of the Landers Corporation, Toledo, Ohio, has been appointed vinyl sales manager of the Ford Motor Company's new Motorcraft Division where he will direct the sale of vinyl film and vinyl coated fabrics manufactured at Ford's Mt. Clemens, Mich. plant.

* * *

Gordon A. Stewart, 139 Sky Top Drive, Pleasantville, New York, has been appointed district sales representative for Azrock Floor Products in the metropolitan New York area, it has been announced by William K. Clark, vice president of sales, Azrock Floor Products Division, Uvalde Rock Asphalt Company.

* * *

William H. Kalbach, manager of Cal-Craft Wood Fabrics, has been elected president of San Francisco's Jackson Square Association.



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Florida: Robert S. Collins, 120 N.E. 39th St., Miami

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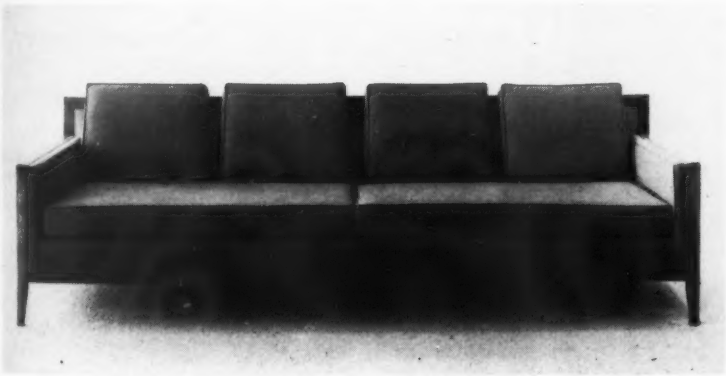

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Manufacturers' Representatives

Hollis M. Baker, president of Baker Furniture, Inc., Holland, Mich., has announced several changes in territorial representation. Philip Beukema, current west coast representative, will concentrate on the Southern California area, managing the Los Angeles showroom. Frank Van Steenberg, Jr., will cover the northwest territory including the northern half of California, with headquarters in San Francisco. Territories formerly covered by him in Wisconsin, Minnesota and Iowa, have been taken over by Sam Wimbush who will also continue his coverage of Illinois.

* * *

The Veit Furniture Corporation, Hanover, Pa., has announced the appointment of Ruben Diaz, as West Coast representative with part of the company's line on display at Ruben Ltd., 550 Pacific Avenue, Jackson Square, San Francisco 11. Mr. Diaz will cover the states of California, Nevada, Oregon and Washington.

* * *

Robert Harrison has been appointed buyer for Early American furniture and accessories for the Vanleigh Furniture Company, Inc., it has been announced by Anthony I. Van Wye, president of the New York showroom. Mr. Harrison will continue as buyer of lamps, accessories and the Sovereign sofa-bed line.

* * *

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Fascinating, genuine Woven Rattan cane in a wide variety of intriguing patterns . . . created into an elegant fabric strikingly suitable for countlessdecorative motifs, ranging from chairs to wall coverings.

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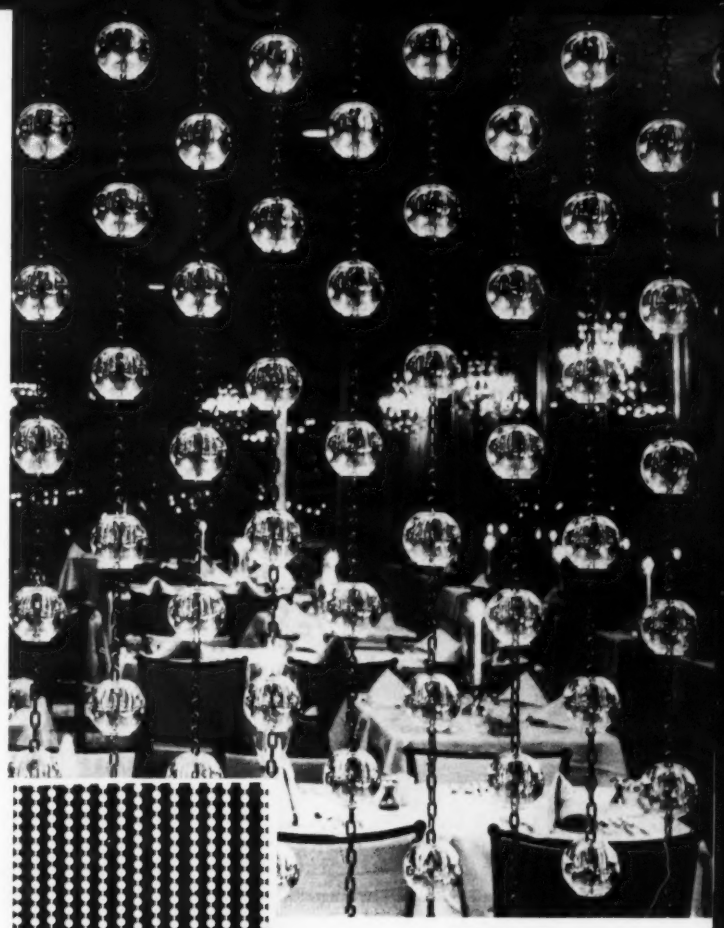

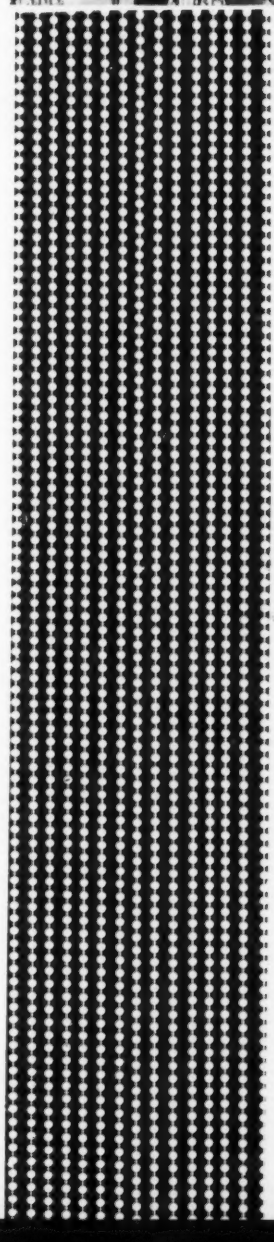

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Manufacturers Representatives

Brach-Allen Studio, Chicago, announces the appointment of Pettigrew Associates, 1145 Trade Mart, Dallas, as showroom representatives for the southwestern territory.

* * *

John Stuart Inc., Park Avenue and 32d Street, New York, has announced the appointment of Intergrated Sources, Beverly Hills, as its representative in California, Nevada and the cities of Tucson and Phoenix, Arizona, for the John Stuart Architective Furniture line, replacing Herbert C. Emmons and Alan W. McKae. Messrs. Emmons and McKae will continue to represent the John Widdicomb Company and the John Stuart Danish Craftsmen series. Clinton F. Levings will represent the John Stuart Architective Furniture line in Washington, Idaho, Montana and Alaska.

New Showroom

Architectural Pottery is now in its newly designed showrooms at 2020 South Robertson Boulevard, Los Angeles in unique settings designed by John Follis.

Erratum

E. C. Carter & Son, Inc. is now located in the same showroom as Greeff Fabrics, 155 East 56th Street, New York. The firm no longer has a showroom at 515 Madison Avenue as was reported on page 70 of the September issue.

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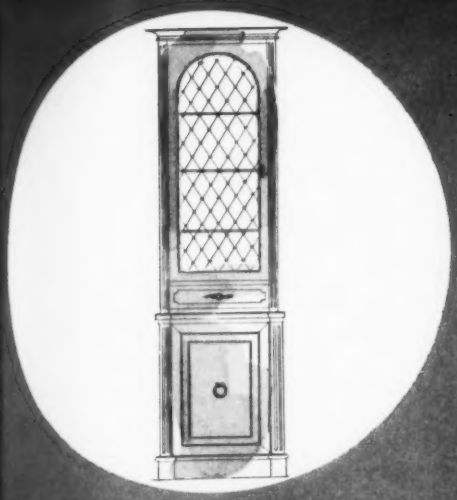

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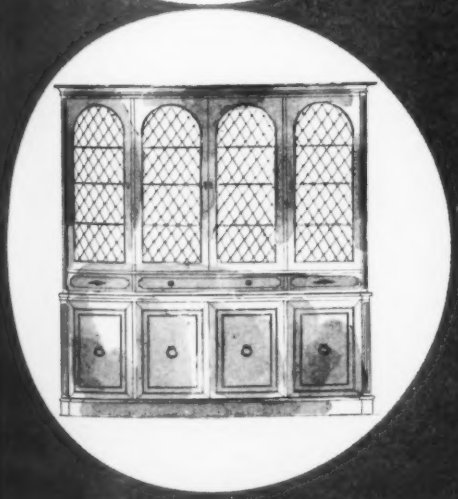

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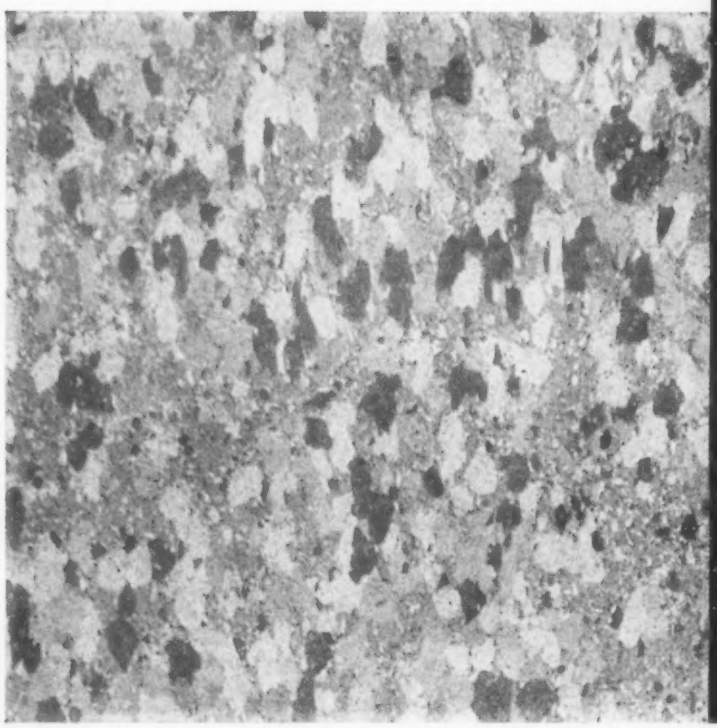

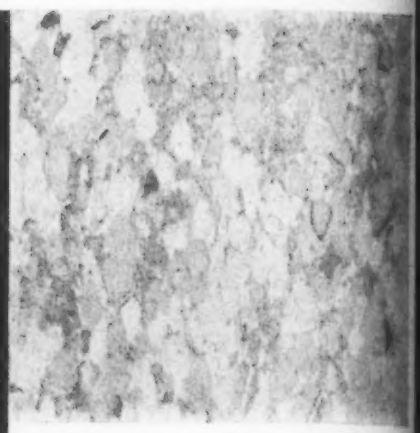

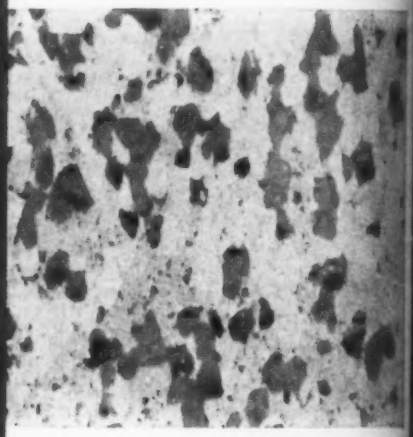

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